

SONGS OF ITALY

*Sixty-Five Folk
and
Popular Songs*

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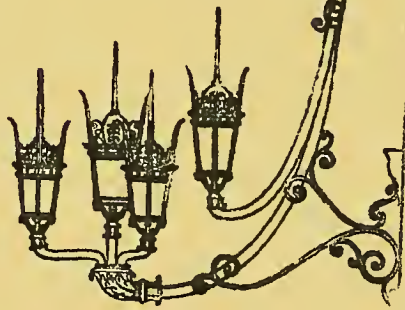
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SONGS OF THE PEOPLE



SONGS OF ITALY

SIXTY-FIVE

TUSCAN, FLORENTINE, LOMBARDIAN

AND OTHER

ITALIAN

FOLK- AND POPULAR SONGS

COLLECTED AND EDITED

BY

EDUARDO MARZO

THE ENGLISH TRANSLATIONS

BY

DR. THEO. BAKER



NEW YORK
G. S. SCHIRMER





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PREFATORY NOTE.

IT was not intended to make a complete collection of Italian Folk-songs, but merely to present some of the best and most typical from the various provinces. In pursuance of this aim, traditional songs have been included wherever such were procurable; when they were not to be had, songs of a more modern character have been introduced, but only such as have become genuinely and deservedly popular among all classes.

For details concerning the several songs, the reader is referred to the Notes at the beginning of the work.

THE EDITOR.

NOTES

- No. 1. *La Savoyarde*. (The Savoyarde.) Savoy, although at present one of the departments of France, was the cradle of the House of Savoy, the present Kings of Italy, and originally belonged to the Kingdom of Piedmont. As geographically it is naturally a part of Italy, its folk-music should have a place in this Collection.
The accompaniment to this song has been very cleverly adapted by *Heinrich Reimann*, in imitation of the hurdy-gurdy, a very ancient instrument used by wandering Savoyards.
- No. 2. *Dona Lombarda* is considered one of the oldest, if not the oldest, of known folk-songs. Versions of the same words with different music are found in almost every country of Europe.
Two versions of the music are given here, one from *Piedmont*, the other from *Istria* (the Italian Tyrol). (It is through the kindness of Mr. H. E. Krehbiel that we have been enabled to include in this collection the very characteristic songs, Nos. 2 and 3.)
- No. 3. *L'avvelenato* (The Poisoned Lover) is another version of *Dona Lombarda*; the story of the *eel* (or *snake*) by means of which the poisoning was done, in a different form.
- Nos. 4-9. Some of these songs from Lombardy have elaborate accompaniments, more so, perhaps, than is in keeping with folk-music; but the melodies have been respected as far as possible, even if somewhat altered as to rhythm and form.
- No. 10. *La Biondina di Voghera*. (The Fair Maid of Voghera.) Voghera is a town of Lombardy, near Milan. The melody of this song was introduced by Donizetti in his opera *L'Elisir d'Amore*.
- Nos. 11 to 14. The accompaniments to these songs were arranged by A. P. Berggreen. The great charm of Venetian folk-music lies in its simplicity and grace.
- No. 15. *La Rondinella*. (The Swallow.) The Italian poem of this song is to be found in the celebrated novel "Marco Visconti," by Grossi. Petrella wrote another melody to these words in his opera *Marco Visconti*.
- No. 16. *L'Addio del Volontario*. (The Volunteer's Farewell.) This is a modern song, and became so popular in Tuscany and throughout all Italy, during the revolution of 1859, as now to be considered a folk-song.
- No. 17. *La Barchetta* (The Little Boat), also a modern song, but like a folk-song in character. Probably from the beginning of the last century.
- No. 18. *Giulia gentil* (Fair Julia) won extraordinary popularity through all Italy, also during the revolutionary period, 1859-60,—being sung by Garibaldi's volunteers.
- Nos. 19-21. These songs are by Gordigiani (the Italian Schubert). He succeeded so well in imitating the character and the spirit of the folk-music of Tuscany, that now his music is sung by the people just as much as the folk-songs.
- No. 22. *La Treccia Bionda* (The Flaxen Tress), transcribed by Filippo Marchetti, has also been called "La Livornese"; but the most accurate researches have settled that it is *Romanesca* (from the Romagna).
- No. 23. *Er Passagallo* (The Improvisatore) is the name given to the extemporaneous poets who go about the streets in Trastevere (Rome), and like their confrères in Naples, who are called *Rinaldo*, improvising on the history of Rome;—of course very crudely, and twisting it to suit their purpose. It is almost impossible to give the rhythm of this song. They generally go very fast, and slacken the time according to the words and the facility which they have in improvising.
- No. 24. *Piuriuri, ti vo' sposa*. (Piuriuri, I'd marry you!) The refrain *piuriuri* cannot be translated. In all parts of Italy they have some of these *intercalari* (burdens, refrains) which are repeated in the middle of their folk-songs, and are typical of the different regions (provinces).
- No. 25. *Coraggio, ben mio*. (My darling, be brave.) This song, although popular and traditional, does not present the characteristics of a folk-song.
- No. 27. *Fatte la nonna*. (Lullaby). The religious sentiment which predominates in this song makes it quite typical of the education of the people in this part of Italy, where the domination of the priests has been of so long standing.
- No. 28. *La Monacella*. (The Young Nun.) Another version of this song is popular in Naples also. The words and the music differ somewhat, but the idea is the same.
- No. 29. *Il Sor Carlo l'armonico*. (The Musical Master Charley.) *Sor* is the Roman for *Signor* (Mister). The idea of this Sor Carlo following the band, and getting into trouble by being tripped by fighting dogs, is very comical. Evidently the music of the song was inspired by some well-known march.

- No. 30. *Canzone di Campagnuolo*. (Peasant's Song.) The ideas in this song are very poetical, although expressed in the words of a peasant; and the music, in its plaintive mood, is very descriptive of the sentiments that inspired it.
- NOs. 31-35. These fine folk-songs from the *Abruzzi* are beautifully transcribed by *F. Paolo Tosti*, himself a native of that region, the accompaniments being especially characteristic and elegant.
The remarks about the refrain to No. 24, apply equally to *la gnicche, la gnocche*, etc., in the song "Dammi un ricciolo dei capelli."
- No. 36. *Antonidà*. Rather than a song, this might be called a *Ritornello* (refrain) It is especially attractive for the brightness of its music and the spirit of its words.
- No. 37. *Fenesta vascia* (The Low Window) is probably very old, judging by its name, *Calascionata*, which means a song accompanied on the *Calascione*, a species of large lute.
- No. 38. *La Monacella*. (The Young Nun.) Evidently this is the original song; the one sung in Rome being a variant of it.
- No. 39. *Michelemmà*. One of the oldest folk-songs of Naples, probably first composed or sung about 1600. By some it is attributed to *Salvator Rosa*.
- No. 40. *Fenesta che lucivi*. This most beautiful melody is said to be the composition of Bellini. It is certain, however, that if he did not write it, this song gave him the inspiration for several of the melodies in his early operas.
- No. 41. *Cicerenella*. The rhythm of this song is typical of the Tarantella, the national dance of Naples; the minor key being always used for this dance-music.
- No. 42. *La Luisella*. A very pretty and graceful song, much like Neapolitan music in style.
- No. 43. *La Vera Sorrentina*. (The Real Maid of Sorrento) At the time of the feast of Piedigrotta, the great Neapolitan holiday during the old *régime*, the troops went on parade to escort the King on his visit to the Church of Piedigrotta. The description of the storm, and of all the troubles that the *Sorrentina* caused the poor sailor, is especially attractive.
- No. 44. *Santa Lucia*. No comments need be made on this song, which, from its having been carried everywhere by itinerant musicians, has become almost a folk-song of all nations. This explains why the gondoliers on the Laguna consider it their own, as much as the fishermen in Naples.
- No. 45. *La Carolina*. A song similar to *La Luisella* in spirit, although quite different in rhythm.
- No. 46. *La Fiera de Mast' Andrea*. Another of the very old songs of Naples. It is not likely that *Salvator Rosa* composed it, but the second idea of it reminds slightly of a musical fragment by that celebrated painter, poet, and musician.
- No. 47. *Trippole, trappole*. Considered of Spanish origin, probably on account of the rhythm and style, which perhaps is the case with many of the old Neapolitan songs.
The reason is easily seen, from the fact that Naples was under Spanish rule for several centuries.
- No. 48. *Lavandare*. This is also a *refrain*, and is very popular with the local washerwomen, a great majority of whom at one time resided in the village of Vomero, which is situated on the hill above Naples.
- No. 49. *I Zampognari*. (The Bagpipers.) They come to Naples from the mountains of *Abruzzi* at Christmas-tide, and go about from house to house playing and singing before the image of the Holy Infant during the Novena (the nine days before Christmas). There are generally two, who go together, one playing the bagpipe, the other a species of small clarinet called *Ciaramella*. The music which is given here is played by them with some little change, and while the bagpiper continues the accompaniment, the one who plays the clarinet stops to sing the different stanzas of this Pastoral. It is particularly interesting from the pastoral character of the music and the beautiful poetical ideas of the words. In all probability the melody suggested to Händel the theme of his pastorella in *The Messiah*.
- No. 50. *La Festa di Piedigrotta*. Here again the festival of Piedigrotta supplies the subject for a lovely song. It was, and still is, the custom of the people of Naples and the neighborhood to go to the shrine of the Madonna (in whose honor the celebration took place) on the eve of the 8th of September. A great many of the young people go there singing the new songs, and playing on the different instruments with which they accompany the Tarantella—such as tambourines, castanets, and *tric' à ballà* (a wooden device in the shape of two or three hammers with handles joined together, which they strike to mark the rhythm of the dance).
- No. 51. *A Ischia, etc.* *Ischia* is an island in the bay of Naples, where some of the peasants make their living by plaiting straw-goods, especially fans. *Marano*, a village, is famous for its strawberries and cherries; *Capri*, another island in the same bay, is overrun with quails at the time of their transit to and from Africa, where they breed; at *Massa* they make a specialty of *cream cheese*,—which explains all the similes given in this song. *Nfrunchete, nfrunchete*, is the usual refrain, that cannot be translated, and which in this instance imitates the sound of string-instruments.
- No. 52. *La Capuana*. This plaintive *cantilena* is supposed to be from *Capua*, a city near Naples.

- No. 53. *Canzone di Somma* (Song of Somma); so called because, perhaps, it refers to some girls in that village. *Somma* is on the slope of the extinct volcano of that name, near *Vesuvius*.
- Nos. 54-56. The spirit of revenge, inborn in the Calabrian people, is well expressed in the *Catanzarese*, while the *Scillitana* is full of passion, and the *Calavresella* dainty, and simple in sentiment. The music of the first two has a leaning toward the weird and mournful, which is typical of the Sicilian, and has some of the character of Neapolitan song; it is generally written in the minor mode. Calabria is between Naples and Sicily, and resembles both in the style of its folk-music.
- No. 57. *Canzone di li Carriteri*. (The Waggoners' Song.) The refrain *Toinella toi nai*, etc., is peculiar to the Sicilians, and is found in many of their folk-songs.
- No. 58. *Alla Fontana*. (By the Spring.) Another *Ritornello* with chorus-accompaniment; the refrain *Toinella toinà* being similar to the above.
- No. 59. *Lu labbru*. (The Lips.) The words of this song are by the celebrated Sicilian dialect poet *Abbé Mele*. They are very beautiful, and the music, although somewhat modern, has all the characteristics of Sicilian folk-music.
- No. 60. *Canto del Carcerato*. (The Prisoner's Song.) This *cantilena* is extremely pretty. Its weird style shows the influence of Arab music. The Sicilians are geographically neighbors of the Arabs, and at one time their island was overrun by the *Saracens*.
- No. 61. *Serenata*. (Serenade.) Again another *Ritornello*, rather than a real song. Especially characteristic of Arabic origin in the interval from *d* flat to *b* natural, which occurs twice.
- No. 63. *Amuri, amuri*. (O Love, O Love.) Refrain sung by the muleteers.
- No. 64. *Malatu p'amuri*. (Ill for Love.) A pathetic melody in the minor mode — very peculiar for its chromatic descending scale — another strong proof of Arabic influence.
- No. 65. *Canto de' Contadini Etnei*. Song of the Peasants from the neighborhood of Mount Etna. — The "*ngua*, *ngua*" is the sound by which they imitate the cry of an infant, in their dialect.

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La Savoyarde.

The Savoyarde.

Savoy (Piedmont).

Quasi presto. (♩ = 160)
gioioso e con brio

Arr. by H. Reimann.

Voice.

1.

Piano.

(Jew's-harp) *p*1. A - sco, Gian - net - ta,
1. Tell me, Gian - net - ta,ti vouesti lou - gar, la-li-ret-ta,
do you care to wed? la-li-ret-ta,a - sco, Gian - net - ta,
Tell me, Gian - net - ta,ti vouesti lou - gar?
do you care to wed?Nen - ni, ma
Oh, Moth-er*simile*maï - re, mi voueli ma - ri - dar, la-li-ret-ta,
dar - ling the ver-y word you've said! la-li-ret-ta,nen - ni, ma maï - re, mi
Oh, Mother dar - ling, the

1. & 2.

3.

ma - ri - dar.
word you've said!tong!
blue!voueli ma - ri - dar.
ver-y word you've said!tong!
blue!

LA SAVOYARDE.

1.

Asco, Gianetta, ti vouesti lougar,
 Laliretta,
 Asco, Gianetta, ti vouesti lougar?
 Nenni, ma maire, mi voueli maridar,
 Laliretta,
 Nenni, ma maire, mi voueli maridar !

2.

Jeou voueli un home
 qui vende de tabac,
 Siñ saoû lou rouze et
 douge lou mouscat.

3.

Quand vou calignoung,
 vous proumettoung proung,
 Et quand vous tegnoung,
 vous dognoung dou bastoung !

THE SAVOYARDE.

1.

Tell me, Gianetta, do you care to wed?
 Laliretta !
 Tell me, Gianetta, do you care to wed?
 Oh, Mother darling, the very word you've said !
 Laliretta !
 Oh, Mother darling, the very word you've said !

2.

I want a man
 who keeps a 'baccy-shop,
 Five for the light ones,
 and ten the fancy crop.

3.

They promise fairly,
 while they're courting you,
 And when they've got you,
 they beat you black and blue !

Dona Lombarda.

Piedmont.

Allegretto.

1. A - mei-me mi, Do-na Lom-bar-da, A - mei-me mi! A - mei-me mi!
 1. Give me your love, Do-na Lom-bar-da, Do not de - ny! Do not de - ny!

2.

*Last stanza *)* *poco a poco rall.*

La ter-za gus-sa ch'a n'è bei-vü-ne, Do-na Lom-bar-da cia-ma'l so-trur!
 After the third drop of wine she tast-ed, For the grave-digger she sent at last!

poco a poco rall. col canto

Donna Lombarda (another Version)

Istria.

p

1. A - nie - me mei, O Don-na Lom-bar-da, A - me - me
 1. Give me - your love, O Don-na Lom-bar-da, Give me - your

mei, O Don-na Lom-bar-da, A - me - me mei, A - me - me mei!
 love, O Don-na Lom-bar-da, Do not de - ny! Do not de - ny!

*) There is no authority for the minor setting of the last stanza and final cadence. The liberty is taken for the sake of an effective close.- Something of the kind was doubtless done by the old minstrels.

(H. E. Krehbiel.)

DONA LOMBARDA.

Ameime mi, Dona Lombarda,
 Ameime mi, ameime mi!
 O cume mai volì che fassa,
 Che j'ò'l mari, che j'ò'l mari?
 Vostro mari, Dona Lombarda,
 Feilo mürì, feilo mürì!
 O cume mai volì che fassa
 Felo mürì, felo mürì?
 Mi v'mostrero d'una manera
 D'felo mürì, d'felo mürì.
 Ant'el giardin darè la caza
 J'è un serpentin, j'è un serpentin,
 Preje la testa e poi pisteila,
 Pisteila bin, pisteila bin,
 E poi bûteila ant'el vin neiro,
 Dèjé da bei, dèjé da bei,
 Che'l voss mari ven da la cassa
 Cun tanta sei, cun tanta sei.

Dei-me del vin, Dona Lombarda,
 J'ò tanta sei, j'ò tanta sei.
 Coz' j'èive fait, Dona Lombarda,
 L'sè anturbidi, l'sè anturbidi?
 El veint marin de l'àutra sera
 L'à anturbidi, l'à anturbidi.
 Beivelo ti, Dona Lombarda,
 Beivelo ti, beivelo ti!
 O cume mai volì che fassa,
 Che j'ò nin sei, che j'ò nin sei?
 L'è per la punta de la mia speja
 T'lo beverei, t'lo beverei!

La prima gussa ch'a n'à beivûne,
 Dona Lombarda cambia colûr;
 La sgunda gussa ch'a n'à beivûne,
 Dona Lombarda ciama'l consur;
 La terza gussa ch'a n'à beivûne,
 Dona Lombarda ciama'l sotrur!

DONNA LOMBARDA.

Give me your love, Donna Lombarda,
 Do not deny, do not deny!
 How do you think that I may love you?
 Wedded am I, wedded am I!
 What of your spouse, Donna Lombarda!
 See that he die, see that he die!
 What shall I ever do to kill him!
 How shall he die? how shall he die?
 Oh, I will show you how to kill him,
 How he shall die, how he shall die!
 Back of your house there, in the garden,
 There is a snake, there is a snake,
 Put the snake's head into a mortar,
 Powder to make, powder to make.
 Into your husband's wine you'll pour it,
 Into his wine, into his wine,
 When he comes home at night from hunting
 Thirsty for wine, thirsty for wine.

Give me some wine, Donna Lombarda,
 Thirsty am I, thirsty am I!
 What have you done, Donna Lombarda?
 Cloudy? for why? cloudy? for why?
 Yesterday eve the sea-wind roil'd it,
 Wind of the sea, wind of the sea!
 Drink to my health, Donna Lombarda;
 Drink you to me, drink you to me!
 Why should I drink, I pray you, tell me!
 Thirst I have none, thirst I have none!
 Now, by my dagger's point, I tell you,
 Drink and be done! drink and be done!

When the first drop of wine she tasted,
 Donna Lombarda's color 'gan waste.
 After the second drop she tasted,
 For the confessor sent she in haste.
 After the third drop of wine she tasted,
 For the gravedigger she sent at last.

L'avvelenato.

The Poisoned Lover.

Como (Lombardy).

Andantino.

1. Do - ve si stà jer - si - ra, fi-gliuol mio ca - ro, fio - ri - to e gen -
 1. Where wert thou yes - ter - e - ven, My dar - ling son, the de - light of mine

3.

til? Do - ve si stà jer - si - - ra? Son
 eyes? Where wert thou yes - ter - e - - ven? I

stà dal - la mia da - ma, Si - gno - ra ma - ma, mio co - re stà mal! Son
 went to see my sweet - heart, Mi - la - dy moth - er: my heart is so ill! I

stà dal - la — mia da - ma... Ohi - mè! ch'io mo - ro ohi - mè!
 went to see — my sweet - heart, Ah me! I die! ah me!

poco rall.

col canto

L' AVVELENATO.

1.

Dove si stà jersira,
 Figluol mio caro, fiorito e gentil?
 Dove si stà jersira?
 Son stà dalla mia dama...
 Signora mama, mio core sta mal!
 Son stà dalla mia dama...
 Ohimè! ch'io moro! ohimè!

2.

Cossa v'halla dà da cena,
 Figliuol mio caro, fiorito e gentil?
 Cossa v'halla dà da cena?
 On inguilletta arrosto...
 Signora mama, mio core sta mal!
 On inguilletta arrosto...
 Ohimè! ch'io moro! ohimè!

3.

L'avi mangiada tütta, ecc.
 Non n'hò mangià che mezza, ecc.

4.

Coss'avi fà dell'altra mezza, ecc.
 L'hò dada alla cagnola, ecc.

5.

Cossa avi fà della cagnola, ecc.
 L'è morta dre la strada, ecc.

THE POISONED LOVER.

1.

Where wert thou yester-even,
 My darling son, the delight of mine eyes?
 Where wert thou yester-even?
 I went to see my sweetheart,
 Milady mother: my heart is so ill!
 I went to see my sweetheart,
 Ah me! I die! ah me!

2.

What gave she thee for supper,
 My darling son, the delight of mine eyes?
 What gave she thee for supper?
 It was an eel she broil'd me,
 Milady mother: my heart is so ill!
 It was an eel she broil'd me,
 Ah me! I die! ah me!

3.

And didst thou eat it all, then? etc.
 I only ate the half on't, etc.

4.

What didst thou with the other? etc.
 I gave my dog the other, etc.

5.

What hast thou done with him, then? etc.
 He died upon the highway, etc.

La Rozina.

Rosina.

Lake of Como (Lombardy).

Transcription by
Giulio Ricordi.

Andante, sostenuto assai.

4.

pp

calando

pp morendo

Ed. *

p scherzando

1. Quanti volt al·ciaar de lù - na Mi t'ho dit de vo - rett
1. Many a time when it was moon - light I have told my love for

be - - n, E - tij - ve - ce zem - pra men, Zi zem - pra
you, But the more I come to woo, Ah! all the

rall.
men me net vol - zù. 2. O Ro - zi - na, mi sont
less you care for me. 2. O Ro - si - na, I am

colla parte *pp legato*

setuf - - f, Lassum bee crep - pà d'a - mou, Dammel
wea - - ry, Let me die of love a - lone, Let me

rall.
men - ga quel do - lou De sen - ti che men voeut
die be - fore you own That my love no more you'll

colla parte

f *pp scherz.*

più. Quan-ti volt al ciar de lu - na Mi t'ho
be! Many a time when it was moon - light I have

f *pp*

f

dit de vo - rett ben, E tijn - ve - ce zem - pra
told my love for you, But the more I come to

f

ff *pp*

men, Zem - pra men, zempra men me net vol - zù. O Ro -
woo, All the less, all the less you care for me! O Ro -

ff *pp* *ppp*

zi - na, mi sont setuf - f, Lassum
si - na, I am wea - ry, Let me

f *pp* *ppp*

bee crep - pà d'a - - mou, Dammèl
die of love a - - lone, Let me

men - ga quel do - lou De sen -
die be fore you own That my

rall.
tì che men vœut più. Ro - -
love no more you'll be! Ro - -

colla parte *p*

zi - - na, Ro-zi - na!
si - - na! Ro-si - na!

allontanandosi
calando *perdendosi* *pp* *a poco a poco*

La Peppinetta.

Peppinetta.

Milan (Lombardy).

For one or two voices.

Transcription by
Giulio Ricordi.

Allegro.

5. *p armonioso*
col Ped.

p

1. Che bel mof-fin la Pep-pi-net-ta, Cor-po de di-a, vui fagh l'a -
1. What a sweet face has Pep-pi-net-ta! Bod-y o' me! if she on-ly were

p

mor! — La lie-ra la la la lie-ra la la la la la la la la la la — la la
mine! — La lie-ra la la la lie-ra la la la la la la la la la la — la la

lie-ra la la la lie-ra la la la la la la la la la la! Che ca-ra
lie-ra la la la lie-ra la la la la la la la la la la! She is a

to - sa al - le - gra, scet - ta, L'è on a bel - lez - za, l'è on ver te - sor. _____
 dear, I can-not for - get her, Live-ly and love-ly, tru- ly di - vine! _____

p

— La la lie - ra la la la lie - ra la la la la la la la la la
 — La la lie - ra la la la lie - ra la la la la la la la la la

la — la la lie - ra la la la lie - ra la la la la la la la la la
 la — la la lie - ra la la la lie - ra la la la la la la la la la

la! —
 la! —

p

Se o-na quei vol - ta su quel mof - fin. — Po-dess mo fagh quel che vui
If an-y time I dare to do it, What I would like to, on her

p

mi, Mi ghe fa - ri - a on bel ba - sin, — Che no de -
face, With a warm kiss I'll ven-ture to woo it, And I shall

si - de - ri de pu d'in - sci, Mi ghe fa - ri - a on bel ba -
wish me no more and no less! With a warm kiss I'll ven-ture to

sin, — Che no de - si - de - ri de pu d'in - sci, Mi ghe fa -
woo it, And I shall wish me no more and no less! With a warm

p

ri - a on bel ba - sin, Che no de - si - de - ri de pu d'in -
kiss I'll ven-ture to woo, And I shall wish me no more and no

scì, Mi ghe fa - ri - a on bel ba - sin, Che no de -
less! With a warm kiss I'll ven - ture to woo, And I shall

si - de - ri de pu d'in - scì, d'in - scì, d'in - scì, d'in - scì, d'in -
wish me no more and no less, no less, no less, no less, no

scì. La la lie - ra la la la lie - ra la la la la la la la la
less! La la lie - ra la la la lie - ra la la la la la la la la

la — la la lie - ra la la la lie - ra la la la la la la la la
la — la la lie - ra la la la lie - ra la la la la la la la la

la la la la la la la la la!
la la la la la la la la la!

La Smortina.

The Pale Girl.

Milan (Lombardy).

Transcription by
Giulio Ricordi.

Andante sostenuto.

1. T'ho la -
1. Now I've

6. *pp*

scia-to, e son con-ten-to, Non m'in-cre-sce ni-en-te, nien-te; Al-tro
left you, I feel so hap-py, And my heart nev-er beats un-steady, I've an-

gio-vi-ne ho già in men-te Più bel-li-no as-sai di te. 2. Più bel-
oth-er in mind al-read-y, Who's a far fin-er lad than you. 2. He is

li - no e più ga - lan - te, Più co - stan - te nel - l'a -
fin - er and more at - ten - tive, As a lov - er he is

mo - re; Gli ho do - na - to tutto il mio co - re, Fin-chè vi - vo l'a - me -
tru - er, All my heart I have giv'n my woo - er, While I live, I'll love him,

cresc.
rò. Più bel - li - no e più ga - lan - te, Più co - stan - te nel - l'a -
too. He is fin - er and more at - ten - tive, As a lov - er he is

mor; Gli ho do - na - to tutto il mio co - re, Fin-chè vi - vo io l'a - me -
tru - er, All my heart I have giv'n my woo - er, While I live, I'll love him,

p

rò. 3. Non ba - dar se son smor - ti - na, Lè l'a - mor che mi tor -
 too. 3. Nev - er mind, if I am pale now, 'Tis by love I am tor -

pp *legato assai*

Red. * *Red.* *

men - ta; Quan - do po - i sa - rò con - ten - ta, Il co - lor ri - tor - ne -
 ment - ed, If I ev - er may be con - tent - ed, Then my bloom will come a -

Red. * *Red.* *

rà. T'ho la - scia - to e son con - ten - ta, Non m'in - cre - sce ni - en - te,
 new. Now I've left you, I feel so hap - py, And my heart nev - er beats un -

f

Red. *

p

nien - te; Al - tro gio - vi - ne ho già in men - te Più bel - li - no as - sai di
 stead - y, I've an - oth - er in mind al - read - y, Who's a far fin - er lad than

pp

te. Non ba - dar_ se son smor-ti - na, L'è l'a - mor_ che mi tor-
you. Nev - er mind, if I am pale now, 'Tis by love_ I am tor-

pp e ben legato sin' al fine

men-ta; Quan-do po - i sa-rò con-ten - ta, Il co - lor_ ri-tor - ne-
mented, If I ev - er maybe con-tent - ed, Then my bloom will come a -

pp

rà, ri - tor - ne - rà, ri - tor - ne - rà.
new, will come a - new, will come a - new.

pp

"Son figlio di Baciccia.,

"I'm the son of old Baciccia."

English version by

Milan (Lombardy).

Maria X. Hayes.

Allegretto sostenuto.

7. *p*

col Ped.

1. Son
1. I'm the

fi - glio di Ba - cic - cia, E di Ca - te - ri - net - ta, Che
son of old Ba - cic - cia And of Ca - te - ri - net - ta, They

ven - de la trip - pet - ta In piaz - za del mer - cà, a, a,
keep the pork-shop yon - der Down in the mar - ket - place, A, a,

f

à, In piaz-za del mer-ca, à, à, à, In
ace, down in the mar-ket-place, a, a, ace, down

f

piaz-za del mer-ca, à, à, à, à, In piaz-za del mer-
in the mar-ket-place, a, a, a, ace, down in the mar-ket-

cresc.

cà.
place.

2. Se ben voi mi guar-da-te, Da
2. Now care-ful-ly ob-serve me, From

p

ci-ma in si-no al fon-do, No gh'è bel-lez-za al mon-do Che
top to toe look fair-ly, For beau-ty you've seen rare-ly A

ras - so - mi - gli a me,
youth to match with me,

f

f

è, è, è, Che ras - so - mi - gli a me,
Ee, ee, ee, a youth to match with me,

cresc.

è, è, è, Che ras - so - mi - gli a me.
ee, ee, ee, a youth to match with me.

cresc. *p*

3. Tut - te le mie bel - lez - ze Con - si - ston nel - la
3, My beau - ty does con - sist in A mouth there's no re -

p

boc - ca, Ghe pas-sa u-na pa - gnoe - ca, De quel - le de sol - dà,
sis - tin' It's got a fa - moustwist in, And wide as it can be,

f
à, à, à, de quel - le de sol - dà à, à, à, de
Ee, ee, ee, It's wide as it can be, ee, ee, ee, As

f
quel - le de sol - dà, à, à, à, à, à, à, à, à, à, à,
you may plain - ly see, ee, ee, as you may plain - ly see, ee, ee, as

à, à, à, à, à.
you may plain - ly see.

La Pastorella.

The Shepherdess.

English version by
Maria X. Hayes.

Milan (Lombardy).

Andantino con brio.

8. *p*

1. Ah-i, me-schi-na pa-sto-
1. A shepherd-ess, my sor-rows

rel-la, Po-ve-rel-la ed in-fe-li-ce! Vo'ten-
pit-y, Vain-ly I try my grief to smoth-er, My fortune

ta-re, o ge-ni-tri-ce, Di-re-car-mi-al-la cit-tà.
I will tempt, dear Moth-er, To the cit-y I will hie.

f cresc.

Tra la la la la, tra la la la la, tra la la la la la la, tra la la la la,
Tra la la la la, tra la la la la, tra la la la la la la, tra la la la la,

f cresc.

p cresc.

tra la la la la, tra la la la la la. 2. La cit-tà la di-con lie-ta,
tra la la la la, tra la la la la la. 2. All is gay with-in the cit-y,

p cresc.

dim. *cresc.*

Cer-ta me-ta a gemmee o-no-ri; Vo' cer-car fra
Gems and hon-ors, wealth and plea-sures, I will seek 'mid

dim. *cresc.*

dim.

quei te-so-ri Pur la mia fe-li-ci-tà.
all those trea-sures The hap-pi-ness for which I sigh.

dim. *f*

f cresc.

Tra la la la la, tra la la la la, tra la la la la la la, tra la la la la,
Tra la la la la, tra la la la la, tra la la la la la la, tra la la la la,

f cresc.

tra la la la la, tra la la la la la.3. Ma se fo-la-è quel te - so-ro, Se_ quel -
tra la la la la, tra la la la la la.3. Should it be an empty sto-ry, Should that

p

l'o - ro_ fos-se or - pel-lo, Il mo - de - sto_ mio pa - e - sel-lo
gold be_ tin - sel_ on - ly, Then my vil - lage, tho' poor and lone - ly,

cresc. Me - no tri - ste mi ve - drà. *f cresc.* Tra la la la la, tra la la la la,
More con - tent - ed I shall view. Tra la la la la tra la la la la

cresc. *f* *f cresc.*

tra la la la la la la, tra la la la la la, tra la la la la la, tra la la la la la,
tra la la la la la la, tra la la la la la, tra la la la la la, tra la la la la la,

la. 4. "Chè, a par-lar - ti schiet-to e ton-do, Cre-do il mon-do o-
 la 4. "The truth to tell you plain and frank-ly, In the world the good and

p

vun-que e-gua-le_ Cre-do sia-ci il be-ne il ma-le, Qui da_
 ill are e-e qual, And you'll find it, in the se-quel, In the

noi co-me in cit-tà,, Tra la la la la, tra la la la la,
 town and vil-lage too." Tra la la la la, tra la la la la,

f cresc.

f *f cresc.*

tra la la la la la la, tra la la la la, tra la la la la, tra la la la la la.
 tra la la la la la la, tra la la la la, tra la la la la, tra la la la la la.

La Moraschina.

The Brunette.

Milan (Lombardy).

English version by
Maria X. Hayes

For one or two voices.

Andantino.

9. *p*

p

La Mo-ra-schi-na la-vaal-la ron-gia, La-vaal-la ron-gia a re-sen-
The nut-brown maid-en stood in the streamlet, The snow white lin-en therein to

tà, — E pas-sa vi - a on ca - va - lie - re, Che giò un sas-set - to el għa ti -
lave, — A ca - va - lier, who that way was pass-ing, A peb - ble light - ly threw in the

rà. — “Chèl sta-ga fer - mo, sur ca - va - lie - re, Che tut - ta l’ac - qua la in - tor - bo -
wave. — “Pray, what a - muse - ment can you dis - cov - er In thus dis - turb - ing the wa - ter

cresc.

rà?.,— Ch'el sta-ga fer - mo, sur ca - va - lie - re, Che tut - ta l'ac - qua la intor - bo -
here?— Pray, what a - muse - ment can you dis - cov - er In thus dis - turb - ing the wa - ter

rà?— Ben' ven des - so - ra, o Mo - ra - schi - na, Fintant che l'ac - qua se scia - ri -
here?— Comesit be - side me, thou nut - brown maid - en, Un - til the wa - ter a - gain grows.

rà, — Ben ven des - so - ra, o Mo - ra - schi - na, Fintant che l'ac - qua se scia - ri -
clear, — Comesit be - side me, thou nut - brown maid - en, Un - til the wa - ter a - gain grows

rà. Mi te da - ri - a due cen - to scu - di Un so - lo ba - cio a a - ver da
clear. And I will give thee bright crown two hun - dred If I — may have one sweet kiss of

ti.—“Mi no non vu - i ne l'or, ne ar-gent, — Ma vui el so cœur — tutt, tutt per
thee.—“No kiss-es I, sir, for coin will sell, — But give me your heart, — yes, all to

cresc.

mi, — Mi no non vu - i ne l'or, ne ar-gent, — Ma vui el so cœur — tutt, tutt per
me, — No kiss-es I, sir, for coin will sell, — But give your heart — all, all to

mi, — Mi no non vu - i ne l'or, ne ar-gent, — Ma vui el so cœur — tutt, tutt per
me, — No kiss-es I, sir, for coin will sell, — But give your heart, — all, all to

morendo

mi, — Ma vui el so cœur — tutt, tutt per mi! „
me, — First give your heart, — and then we'll see! „

morendo

p *rall.*

La Biondina di Voghera.

The Fair Maid of Voghera.

English version by
Maria X. Hayes.

Voghera (Lombardy).

Andante mosso.

10. *p*

The piano introduction is in 3/4 time, marked 'Andante mosso' and 'p' (piano). It consists of four measures. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

cresc. *pp*

The piano introduction continues for four more measures. The first measure is marked 'cresc.' (crescendo) and the second measure is marked 'pp' (pianissimo). The music builds in intensity before reaching the vocal entry.

1. La Bion-di - - na di Vo -
1. 'Twas the beau - - ty of Vo -

The vocal entry begins with the first line of the Italian lyrics. The piano accompaniment continues with chords and moving lines, supporting the vocal melody.

ghe - - ra Gio per l'er - - ba se ne va; Ma la
ghe - - ra Came thro' mead - - ows from the town, But the

The vocal entry continues with the second line of the Italian lyrics. The piano accompaniment continues with chords and moving lines, supporting the vocal melody.

stra - - da a lè tant lun - ga, La se fer - ma a ri - po -
way was so long and wea - ry, For a rest soon she sat her

sà. 2. Pas - sa vi - a d'on sa - vo - jar - do, El qual
down. 2. A Sa - vo - yard, who that way was pass - ing, Fell in

p rall.
l'e - ra in - na - mo - rà, in - na - mo - rà, in - na - mo -
love with the maid, they say, He fell in love, in love, they

rall.

ff
rà, E ve - dend la bel - la bion - da La vol - su - da ben ba -
say, For he saw her so fair and love - ly: And he kiss'd her, and fled a -

ff

sà, Sì, ben ba - så, sì, ben ba - så, sì, la vol - su - da berr ba -
way, he fled a - way, he fled a - way, and then he kiss'd her, and fled a -

sà.
way.

cresc. *rall.* *dim.*

a tempo 3

3. Sem-per pœu al - la bel - la bion - da, Quand per
3. Still the pret - ty, fair - hair'd maid - en, When she

a tempo *p leggiero*

l'er - ba se ne va, Ghe ven in ment quel sa - vo -
treads those fields, they say, Sighs when think - ing of that

jar - do Che l'a - vea in - sci ben ba - sa, Ghe ven in
 Sa - vo-yard, He who kiss'd her, and fled a - way, Sighs when

Red.

ment quel sa - vo - jar - do Che l'a - vea in - sci ben ba -
 think - ing of that Sa - vo - yard, He who kiss'd her, and fled a -

p sa, In - sci ben ba - sa, in - sci ben ba -
 way, who fled far a - way, who fled far a -

pp *rall.*

pp sa, ba - sa, ba - sa.
 way, who fled a - way.

pp *armonioso* *pp* *smorzando*

Red.

Catina bellina.

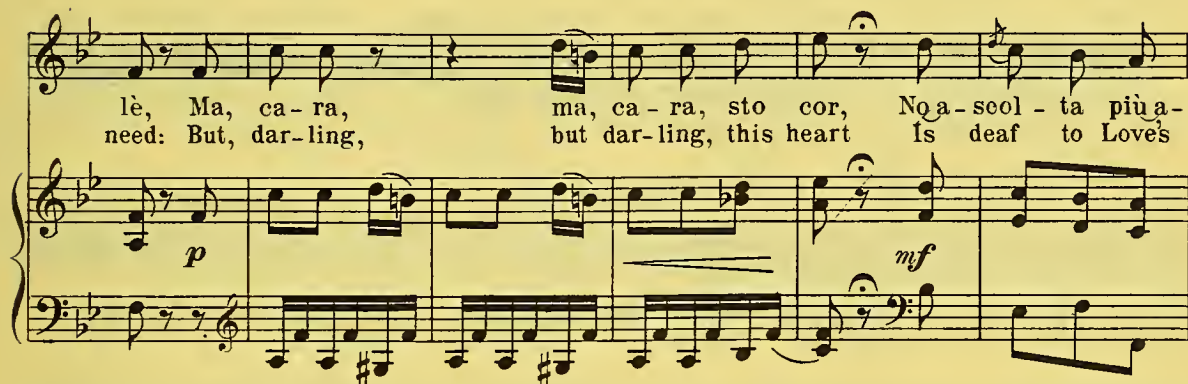
Pretty Kathrin.

Venice.

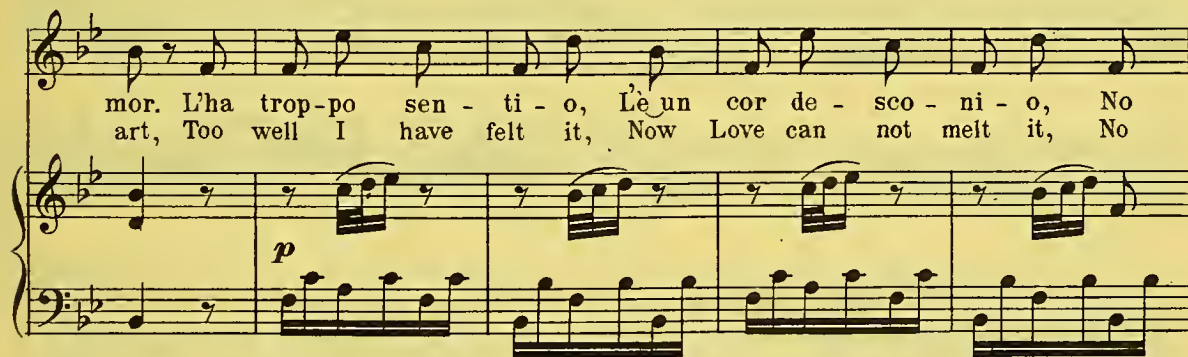
Allegretto.

11. 

Ca - ti - na bel - li - na, Gra - zio - sa vu sè, So quel che vo -
Ah Kath-rin, pret-ty Kath-rin, You're charming in-deed! I know what you



lè, Ma, ca - ra, ma, ca - ra, sto cor, No a - seol - ta più a -
need: But, dar-ling, but dar-ling, this heart Is deaf to Love's



mor. L'ha trop-po sen - ti - o, L'è un cor de - seo - ni - o, No
art, Too well I have felt it, Now Love can not melt it, No



gh'è più quel bal - sa - mo, no. Ca - ti - na, ca - pi?
bal-sam can heal it, ah me! Ah! Kate, do you see?

"Se Amor mai da vu se vede.,

"If you ever look on Love."

Venice.

Allegretto

1. Se A-mor mai da vu sé ve - de, Ca - ri put - ti, a go - go -
 1. Oh my chil-dren, if you ev - er Look on Love while he's at

12.

lar; Per pie - tà no de - ghe fe - de, No lo
 play, Nev - er stop to hear him, nev - er! Or ca -

stes-sia ca-rez - zar Sul - la boc - caelmostrail ri - so, La dol -
 ress him on your way. Not a mouth so sweet-ly smil-ing, Not a

mf

cez - za sul suo vi - so; Ma col ri - der sul - la
face that's so be - guil - ing: Tho' his lips are wreath'd in

p

boc - ca El ve piz - zi - ca, ve piz - zi - ca, ve toc - ca, E fra
laugh - ter, He will stab you to the heart a min - ute af - ter, Like a

mf p mf

mez - zoal - le ca - rez - ze, Mil - le dar - di, mil - le frez - ze Quel fur -
thousand point - ed ar - rows His ca - ress - es pierce your mar - rows, Till the

poco cresc. p

baz - zo sa - mi - sciar, Quel fur - baz - zo sa mi - sciar.
rogue has caught his prey, till the rogue has caught his prey.

"SE AMOR MAI DA VU SE VEDE.,,

1.

Se Amor mai da vu se vede,
Cari putti, a gogolar,
Per pietà no deghe fede,
No lo stessi a carezzar.
Sulla bocca el mostra il riso,
La dolcezza sul suo viso;
Ma col rider sulla bocca
El ve pizzica, ve tocca,
E fra mezzo alle carezze
Mille dardi, mille fresse
[:Quel furbazzo sa misciar.:]

2.

Saven come me l'ha fatto
A chiapparmi sto bricon?
El s'ha messo come un gatto
Quacchio quacchio in cuffolon.
L'aspetta ch'un di Ninetta
Me contasse una fiabetta,
Mi credendo esser in porto,
De colù non m'avea accorto,
E la vien per la drio via,
Chiappa, strenze e mena via,
[:Nè val pianto, nè rason.:]

"IF YOU EVER LOOK ON LOVE."

1.

Oh, my children, if you ever
Look on Love while he's at play,
Never stop to hear him, never
Or caress him on your way.
Not a mouth so sweetly smiling,
Not a face that's so beguiling:
Tho' his lips are wreath'd in laughter,
He will stab you to the heart a minute after;
Like a thousand pointed arrows
His caresses pierce your marrows,
[:Till the rogue has caught his prey.:]

2.

Have I told you how he caught me
When he gave my heart this wound?
How he slyly creeping sought me
Like a cat upon the ground?
I was list'ning to a story
That Ninetta was relating,
And I never thought to worry,
For I did not see him waiting:
Then he softly came behind me,
And so tightly he did bind me,
[:That relief I've never found!:]

"Oh, pescator dell'onda,,

"Oh, fisher in the ocean."

Venice.

Barcarole.

Andantino.

13. *p*

1. "Oh, pe-sca-tor del - l'on - da, Fi-de - lin! Oh, pe-sca-tor del -
1. Oh fish-er in the o - cean, Fi-de - lin! Oh fish-er in the

dolce

l'on - da, Fi-de - lin! Vie - ni a pe-scar in qual, Col-la bel-la su - a
o - cean, Fi-de - lin! Come fish a-while by me! In his dain-ty boat a -

poco riten.

bar-ca, Col-la bel-la se ne va, Fi-de - lin, lin, là.
ply-ing He is fly-ing o'er the sea, fly-ing o'er the sea!

poco riten.

"OH PESCATOR DELL'ONDA.,,"

1.

[: Oh pescator dell'onda,
Fidelin !:|
Vieni a pescar in qua !
Colla bella sua barca,
Colla bella se ne va,
Fidelin, lin, là.

2.

[: Che cosa vuol, ch'io peschi?
Fidelin !:|
L'anel che m'è cascà !
Colla bella sua barca, ecc.

3.

[: Ti darò cento scudi,
Fidelin !:|
Sta borsa ricamà.
Colla bella sua barca, ecc.

"OH FISHER IN THE OCEAN."

1.

[: Oh fisher in the ocean,
Fidelin !:|
Come fish awhile by me !
In his dainty boat a-plying
He is flying o'er the sea,
Flying o'er the sea !

2.

[: What shall I catch beside you,
Fidelin ?:|
My ring I've lost a-lee !
In his dainty boat a-plying, etc.

3.

[: I'll give a hundred scudi,
Fidelin !:|
Yours this gay purse shall be !
In his dainty boat a-plying, etc.

A Nina.

To Nina.

Venice.

English version by
Maria X. Hayes.

Andantino quasi allegretto.

14.

mf

Quel dì che te go vi - sto, Quel
That day when first I saw thee, That

pp

dì che ti m'ha pias - so, Mi no go fa-to un pas - so Ma no so sta più
day thoudidst so please me, I find no balm to ease me, I'm not myself, d'ye

mi. No go pen-sa al to sta - to, No go cer-cà el to
see. I think not of thy sta - tion, Thy name has not been

no - me, No go sa - ve - sto co - me Me so tro - v à con ti. So
told me, I seek but to be - hold thee, And find my - self near thee. Two

con

molta espressione

che ti gà do o - ci, Che di - xe tan - te co - se: So
eyes hast thou so love - ly, So man - y things ex - press - ing: The

2da volta

che ti gà u - na vo - se, Che can - ta fi - na al "si., O
sweet - est voice pos - sess - ing, That sings as high as "si." Wert

na - ta da u - na zin - ga - na, O fia de u - na re - gi - na, El
thou of Gyp - sy or - i - gin, Or born of lin - eage roy - al, My

cuor t'ha di - to Ni - na, E ti ga dà del "ti!", Ti mi. — Se
heart would still be loy - al, And think of thee as "ti!" How me. — But

pp

ti xe do - na sen - ti - te, Qui, sul - la mia banchet - ta, Te me - ne - rò in bar -
if thou art a wo - man, dear, Ah, come and sit be - side me, Then o'er the wa - ter

f

chet - ta, E vo - ga - rò per ti.
glide we: Oh joy, to fly with thee!

lunga

A NINA.

1.

Quel di che te go visto,
 Quel di che ti m'ha piasso,
 Mi no go fato un passo
 Ma no so sta più mi.

2.

No go pensà al to stato,
 No go cercà el to nome,
 No go savesto come
 Me so trovà con ti.

3.

So che ti gà do oci,
 Che dixè tante cose;
 So che ti gà una vose
 Che canta fino al "si.,,

4.

O nata da una zingana,
 O fia de una regina,
 El cuor t'ha dito Nina,
 E ti ga dà del "ti!,,

5.

Ti pol mostrarte soto
 Qualunque forma strana,
 Metterte la sotana,
 No voggio dir de chi.

6.

Un certo che me avisa,
 Che ti me xe vicina,
 So che ti xe la Nina,
 Sento che ti xe ti.

7.

Nina, se ti xe un anzolo
 Cascà da qualche stella,
 Quando ti torni in quella,
 Portime su anca mi.

8.

! Se ti ze dona sentite,
 Qua, sulla mia banchetta,
 Te menarò in barchetta,
 E vogarò per ti.:|

TO NINA.

1.

That day when first I saw thee,
 That day thou didst so please me,
 I find no balm to ease me,
 I'm not myself, d'yc see.

2.

I think not of thy station,
 Thy name has not been told me,
 I seek but to behold thee,
 And find myself near thee.

3.

Two eyes hast thou so lovely,
 So many things expressing;
 The sweetest voice possessing,
 That sings as high as "si."

4.

Wert thou of Gipsy origin,
 Or born of lineage royal,
 My heart would still be loyal,
 And think of thee as "ti!"

5.

Howe'er disguised thy form were,
 However strange appearing,
 Whatever garments wearing, —
 Whose, I will not say here:

6.

If thou unseen wert near me,
 Tho' no sign might reveal it,
 Yet I should surely feel it,
 That thou, my love, wert near.

7.

And if thou art an angel fair,
 New-fallen from some star there,
 When mounting up afar there,
 Then with thee, dear, take me.

8.

! But if thou art a woman, dear,
 Ah, come and sit beside me,
 Then o'er the water glide we:
 Oh joy, to fly with thee !:|

La Rondinella.

The Swallow.

English version by
Maria X. Hayes.

Tuscany.

Andante.

15.

Piano introduction for 'La Rondinella' in 3/4 time, marked Andante. The piece begins with a piano (p) dynamic. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Piano introduction for 'The Swallow' in 3/4 time. The piece is marked dolce (sweet) and begins with a piano (p) dynamic. The right hand has a melodic line with some grace notes, and the left hand has a simple accompaniment. The piece concludes with a forte (f) dynamic.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in 3/4 time, starting with a repeat sign. The piano accompaniment is in 3/4 time, starting with a piano (p) dynamic. The lyrics are: 1. Ron-di - nel - la pel - le - gri - na, Che ti po - si sul ve - 1. Pil - grim swal - low, light-ly wing - ing, Now up - on — the ter-race

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in 3/4 time, starting with a repeat sign. The piano accompaniment is in 3/4 time, starting with a piano (p) dynamic. The lyrics are: ro - ne, Ri - can - tan - do o-gni mat - ti - na Quel - la sit - ting, Ev - 'ry morn — I hear thee sing - ing In sad

fle - bi - le can - zo - ne, Che vuoi dir - miin tua fa -
 tones — thy song re - peat - ing. What may be the tale thou'rt

p *dolce*

vel - la, Pel - le - gri - na ron - di - nel - la? Che vuoi
 tell - ing, Pil - grim swal - low, near my dwell - ing? What may

p *dolce*

dir - miin tua fa - vel - la, Pel - le - gri - na ron - di - nel - la?
 be the tale thou'rt tell - ing, Pil - grim swal - low, near my dwell - ing?

p *f* *p*

dolce *f* *f*

LA RONDINELLA.

1.

Rondinella pellegrina,
 Che ti posi sul verone,
 Ricantando ogni mattina
 Quella flebile canzone,
 |: Che vuoi dirmi in tua favella,
 Pellegrina rondinella?:|

2.

Solitaria nell'oblio,
 Dal tuo sposo abbandonata,
 Piangi forse al pianto mio
 Vedovetta sconsolata?
 |: Piangi, piangi, in tua favella,
 Pellegrina rondinella.:|

3.

Pur di me manco infelice
 Tu alle penne almen t'affidi,
 Scorri il lago, e la pendice,
 Empi l'aria de tuoi gridi,
 |: Tutto il giorno in tua favella
 Lui chiamando, o rondinella!|

4.

Oh se anch'io!... Ma lo contende
 Questa bassa angusta volta,
 Dove'l sole non risplende,
 Dove l'aria ancor m'è tolta,
 |: D'onde a te la mia favella
 Giunge appena, o rondinella.:|

5.

Il Settembre innanzi viene
 E a lasciarmi ti prepari:
 Tu vedrai lontane arene,
 Nuovi monti, nuovi mari,
 |: Salutando in tua favella,
 Pellegrina rondinella.:|

6.

Ed io tutte le mattine
 Riaprendo gli occhi al pianto,
 Fra le nevi e fra le brine
 Crederò d'udir quel canto,
 |: Onde par che in tua favella
 Mi compiangi, o rondinella.:|

7.

Una croce a primavera
 Troverai su questo suolo:
 Rondinella, in su la sera
 Sovra lei raccogli il volo;
 |: Dimmi pace in tua favella,
 Pellegrina rondinella.:|

THE SWALLOW.

1.

Pilgrim swallow, lightly winging,
 Now upon the terrace sitting,
 Ev'ry morn I hear thee singing
 In sad tones thy song repeating.
 |: What may be the tale thou'rt telling,
 Pilgrim swallow, near my dwelling?:|

2.

In thy solitude abandoned,
 By thy mate perchance forsaken,
 Dost thou weep to see me weeping,
 Gentle widow all heartbroken?
 |: From thy tears relief I borrow,
 Weep then, weep, thou pilgrim swallow.:|

3.

Thou art happier far than I am,
 On free wing at least thou'rt flying;
 Over lake and breezy mountain,
 Thou canst fill the air with crying
 |: His dear name through cave and hollow:
 Thou art free, thou pretty swallow.:|

4.

Were I free! — but 't is denied me —
 This low roof my soul confineth,
 E'en of air they have deprived me,
 Here the bright sun never shineth;
 |: From this murky dungeon hollow
 Scarce my words can reach thee, swallow!|

5.

Soon September will be coming,
 Soon wilt thou prepare for leaving,
 To far shores wilt thou be roaming,
 O'er new seas and mountains cleaving.
 |: O, thy flight could I but follow! —
 Greet them for me, pilgrim swallow!|

6.

Here then ev'ry morn awaking,
 In mine eyes will tears be springing,
 'Mid the snow and frost so chilling
 I shall deem I hear thee singing;
 |: And 't will seem that in thy ditty
 Thou art fain to tell thy pity.:|

7.

In the spring a cross so lonely
 On this soil wilt thou find planted;
 Swallow, in the shades of evening
 Let my last poor wish be granted:
 |: Circle round my narrow dwelling,
 While thy song of peace is telling.:

L'Addio del Volontario.

The Volunteer's Farewell.

Florence (Tuscany).

16. *Moderato.*

pp *dolce*

1. Ad - dio mia bel - la, ad -
1. Fare - well, my love, I

pp

di - o, L'ar - ma - ta se ne v à, Ad -
leave thee, Our fleet must now de - part, Fare -

dio mia bel - la, ad - di - o, L'ar - ma - ta se ne -
 well, my love, I leave thee, Our fleet must now de -

vâ; _____ Se non par - tis - se an - ch'i - o, Sa - reb - be u -
 part; _____ Should I not go, be - lieve me, 'Twould show a

na vil - - tà; _____ Se non par - tis - sian -
 cow - - ard heart; _____ Should I not go, be -

ch'i - o, Sa - reb - be u - na vil - tà. _____
 lieve me, 'Twould show a cow - ard heart. _____

1 - 7. last time

L'ADDIO DEL VOLONTARIO.

1.

|: Addio, mia bella, addio,
 L'armata se ne va,:|
 |: Se non partissi anch'io,
 Sarebbe una viltà.:|

2.

|: Il sacco e le pistole,
 Lo schioppo io l'ho con me:,:|
 |: Allo spuntar del sole
 Io partirò da te.:|

3.

|: Asciuga o bella il ciglio,
 Sol dei codardi è il duol,:|
 |: Chi dell'Italia è figlio
 Muora pel patrio suol.:|

4.

|: Non è fraterna guerra,
 La guerra ch'io farò,:|
 |: Dall'italiana terra
 L'estraneo scaccerà.:|

5.

|: Non pianger, mio tesoro,
 Forse ritornerò,:|
 |: E se in battaglia moro,
 In ciel ti rivedrò.:|

6.

|: Alla mia tomba appresso,
 La gloria sederà,:|
 |: E invece del cipresso,
 Un fior vi spunterà.:|

7.

|: Quel fiore, idolo amato,
 I tre colori avrà,:|
 |: Bacialo e di ch'è nato
 In suol di libertà!:

8.

|: Si stracci il giallo e nero,
 Simbolo del dolor,:|
 |: E l'Italiano altero
 Inalzi il tricolor!:

THE VOLUNTEER'S FAREWELL.

1.

|: Farewell, my love, I leave thee,
 Our fleet must now depart:,:|
 |: Should I not go, believe me,
 'T would show a coward heart.:|

2.

|: My sack and my good pistols
 And gun I take with me,:|
 |: And at the dawn of morning
 I must depart from thee.:|

3.

|: Then dry thy tears, my darling,
 Grief is the coward's plea:,:|
 |: To die is only duty
 For sons of Italy.:|

4.

|: It is no civil warfare
 I go forth to maintain,:|
 |: It is to drive the alien¹
 From soil which now they stain.:|

5.

|: Then do not weep thus vainly,
 I may return, my love:,:|
 |: But if I'm slain in battle,
 We'll meet in heav'n above.:|

6.

|: And Fame will there be seated
 Upon my glorious tomb,:|
 |: And stead of mournful cypress,
 A flower there will bloom.:|

7.

|: This flow'r, my well-beloved,
 Will bear the colors thrée:,:|
 |: Embrace it, for 't will spring from
 A soil that will be free!:

8.

|: We'll rend the black and yellow,²
 Symbol of grief and dread,:|
 |: Then raise we, proud Italians,
 The green and white and red!³:|

¹ The Austrians.² The Austrian colors.³ The Italian colors.

La Barchetta.

The Little Boat.

English version by
Maria X. Hayes.

Florence (Tuscany).

Allegretto.

17. *f*

The piano introduction is in 6/8 time, marked *f* (forte). It consists of two staves. The right hand plays a series of eighth and sixteenth notes, while the left hand plays a simpler eighth-note accompaniment. The key signature has one sharp (F#).

1. La bar - chet - ta che scor - re sul - l'on - de, S'av - vi -
1. Now the ves - sel that flies o'er the bil - low Is ap -

p

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The piano part uses chords and single notes. The key signature remains one sharp (F#).

ci - na por - tan - do il mio be - ne, O con - ten - to! fi - ni - scon' le
proaching and brings home my lov - er, O what joy! soon all pain will be

The second line continues the vocal melody and piano accompaniment. The piano part includes some sustained chords. The key signature remains one sharp (F#).

pe - ne, Fra brev' o - ra il mio a - mor ri - ve - drò! _____ Vien t'af -
o - ver, Soon a - gain my true love I shall see! _____ Swift - ly

The third line of the song concludes with a vocal melody and piano accompaniment. The piano part features some arpeggiated chords. The key signature remains one sharp (F#).

fret - ta ad ar - ri - var, la la ra la la, Che t'a -
bring - him back - once more, la la ra la la, I a -

p

spet - to in ri - vaal mar, la la ra la la, Vien t'af -
wait - him on the shore, la la ra la la, Swift - ly

p *pp*

fret - ta ad ar - ri - var, Che t'a - spet - to in ri - vaal mar. —
bring him back once more, I — a - wait him on the shore. —

p

f

LA BARCHETTA.

1.

La barchetta che scorre sull'onde
 S'avvicina portando il mio bene :
 O contento ! finiscon le pene,
 Fra brev'ora il mio amor rivedrò !
 |: Vien t'affretta ad arrivar,
 La la ra la la !
 Che t'aspetto in riva al mar,
 La la ra la la !:|

2.

Egli riede ricolmo d'onori,
 Conquistati sul campo di gloria,
 Là qual prode il guidò la vittoria,
 Qui al mio fianco l'adduce l'amor.
 Vien t'affretta, ecc.

3.

Voga, voga oh barchetta veloce,
 Sopra l'alghe del placido mare :
 Corri, vola, non far più penare
 Quest'afflitta che tanto sperò !
 Vien t'affretta, ecc.

4.

Gli dirò del mio pianto versato,
 Dell'affanno che opprime il mio core,
 Poi fra i baci d'nn tenero amore
 Ogni traccia di duol sparirà.
 Vien t'affretta, ecc.

5.

Gli dirò delle notti vegliate
 Fra i sospiri d'un lungo tormento,
 Poi stringendolo al sen dal contento
 Il mio cor, sul suo cor poserà !
 Vien t'affretta, ecc.

THE LITTLE BOAT.

1.

Now the vessel that flies o'er the billow
 Is approaching, and brings home my lover ;
 O what joy ! soon all pain will be over,
 Soon again my true love I shall see !
 |: Swiftly bring him back once more,
 La la ra la la !
 I await him on the shore,
 La la ra la la !:|

2.

He returns now with proud honors laden,
 From the field where so bravely he bore him,
 Vict'ry pointed the way there before him,
 But 'tis love guides him hither to me.
 Swiftly bring him back once more, etc.

3.

Row then, row, happy vessel, so swiftly
 O'er the weeds of the bright tranquil ocean,
 Fly then, fly then and calm this emotion
 Of a mourner, and blest let me be.
 Swiftly bring him back once more, etc.

4.

I will tell him of tears I shed for him,
 How my heart was oppress'd with its sorrow,
 Love's caresses shall soothe me to-morrow,
 And all traces of grief disappear.
 Swiftly bring him back once more, etc.

5.

I will tell him of nights robb'd of slumber,
 Pass'd in sighs, and with terror tormented ;
 With his presence so dear well-contented,
 Then my heart will repose free from fear.
 Swiftly bring him back once more, etc.

"Giulia gentil.,

Fair Julia.

English version by
Maria X. Hayes.

Florence (Tuscany).

Andante.

18.

p

p e legato

1. Giu - lia gen - til, dal bel co - lor, Ah tu non
1. Oh, Ju - lia fair, with brow of snow, What love is

p e legato

sai che sia l'a - mor; Ma for - se un dì ti bat - te il
like thou dost not know; Perchance some day love's voice thou'lt

cuor, Al - lor sa - prai che sia l'a - mor. Ah schiu-di ai
hear, Then wilt thou know his pains so dear. Un-close thy

pal - pi - to d'a - mor, Giu - lia gen - ti - - le! il tuo bel
heart to love's warm glow, Nor thus con - demn my life to

cor; E non vo - le - re, o bel te - sor, Ve - der - mi
woe; But some sweet pit - y feel for me, Nor see me

3
mor - to dal_ do - lor. Ti ri - sov - vien di chi_ t'a -
die for love_ of thee. Then think of him who loves thee

rall. a piacere

mò, Giu - lia_ gen - til, dal bel_ co - lor.
so, Ah, Ju - lia fair, with brow_ of snow.

"GIULIA GENTIL.,"

FAIR JULIA.

L

UOMO.

Giulia gentil dal bel color,
 Ah tu non sai che sia l'amor,
 Ma forse un dì ti batta il cuor,
 Allor saprai che sia l'amor.
 Ah schiudi ai palpiti d'amor,
 Giulia gentile, il tuo bel cor,
 E non volere, o bel tesoro,
 Vedermi morto dal dolor.
 Ti risovvien di chi t'amò,
 Giulia gentil dal bel color.

DONNA.

Giovanottin dal bel color,
 Non vo' saper che sia l'amor,
 Ne mai quel dì verrà che il cuor
 Io schiuda ai palpiti d'amor.
 Giovanottin, credilo a me,
 Non piangerò giammai per te,
 Nè di verrà, in cui d'amor
 Palpiterà per te il mio cuor.
 Tra la la la, tra la la la,
 Tra la la la, tra la la la!

2.

UOMO.

Soave palpito del cor,
 Immensa gioja egli è l'amor,
 Della fortuna è nel rigor,
 Conforto e speme nel dolor.
 Ah, schiudi, ecc.

DONNA.

Allegra troppo io son così,
 Felice passo e notte e dì,
 Per me il destin non ha rigor,
 Pianto non ha, non ho dolor.
 Giovanottin, ecc.

3.

UOMO.

Dunque sorridimi, o gentil,
 Come sorride un fior d'aprile;
 Unisci o cara, al mio il tuo amor,
 Saran felici i nostri cor.
 Ah, schiudi, ecc.

DONNA.

Forse nascosta in fondo al cuor
 Sta già la fiamma dell'amor,
 Ma se quel dì per me verrà,
 Per te il mio cor non batterà!
 Giovanottin, ecc.

I.

HE.

Oh, Julia fair, with brow of snow,
 What love is like thou dost not know;
 Perchance some day love's voice thou 'lt hear,
 Then wilt thou know his pains so dear.
 Unclose thy heart to love's warm glow,
 Nor thus condemn my life to woe,
 But some sweet pity feel for me,
 Nor see me die for love of thee.
 Then think of him who loves thee so,
 Ah, Julia fair, with brow of snow!

SHE.

Ah, gentle youth, with tawny cheek,
 In vain to me of love you speak,
 Ne'er will you see the day when I
 For any youth with love shall sigh.
 Ah, gentle youth, believe thou me,
 I ne'er shall weep for love of thee;
 Nor ever deem this heart of mine
 Will e'er respond to love of thine.
 Tra la la la, tra la la la,
 Tra la la la, tra la la la.

2.

HE.

There is no joy like love on earth,
 For love in Heaven first had birth;
 Amid all fortune, care, and grief,
 Love brings us comfort and relief.
 Unclose thy heart, etc.

SHE.

Too blest am I, my heart so light,
 I'm joyous still from morn till night;
 Fate has for me nor gloom nor dread,
 And all my tears are yet unshed.
 Ah, gentle youth, etc.

3.

HE.

Then smile on me as smiles the flow'r
 That greets us from its April bow'r;
 Then love unite thy fate with mine,
 Our happiness shall be divine.
 Unclose thy heart, etc.

SHE.

Perchance conceal'd within my heart,
 Of love may lurk the flaming dart;
 But when that day arrives for me,
 This heart will never beat for thee.
 Ah, gentle youth, etc.

"E lo mio amore è andato a soggiornare.,
 "My love has gone to live in lovely Lucca."

Florence (Tuscany).

L. Gordigiani.

Tempo di Valse.

19.

f *sf* *p*

1. E lo mio a - mo - re è anda - to a sog - gior - na - re A Luc - ca
 1. My love has gone to live in love - ly Luc - ca, And there he

bel - lae di - ven - tar si - gno - re E lo vor - rei man - da - re a sa - lu -
 will be - come a lord, they tell me, And now I wish that I could send him

cresc.

ta - re, Ma non mi fi - do dell' am - ba - cia - to - re. Val più 'na
greet - ing, But I'm a - fraid my mes - sen - ger would fail me: One word a

pa - ro - li - na dell' a - man - te Che dell' am - bascia - tor che ne fa
lov - er speaks will find more fa - vor Than an - y mes - sag - es of love what -

cresc.

tan - te, Val più 'na pa - ro - li - na del mio a - mo - re Che cen - to
ev - er, One word from his own lips would more con - tent me Than fif - ty

Lento

f *Lento*

a tempo
mi - la dell' ambascia - to - re.
thousand that he ev - er sent me!

a tempo *sf* *f* *p* *sf* *sf*

“E LO MIO AMORE È ANDATO A SOGGIORNARE.,,

I.

E lo mio amore è andato a soggiornare
 A Lucca bella e diventar signore,
 E lo vorrei mandare a salutare,
 Ma non mi fido dell'ambasciatore.
 Val più 'na parolina dell'amante
 Che dell'ambasciator che ne fa tante,
 Val più 'na parolina del mio amore
 Che cento mila dell'ambasciatore.

2.

Tutti mi dicon che son nera nera,
 La terra nera ne mena buon grano,
 E guarda il fior garofan com'è nero,
 Con quanta signoria si tiene in mano.
 Tutti mi dicon che il mio damo è tinto
 Ed a me pare un'angiolin dipinto,
 Tutti mi dicon che il mio damo è nero
 Ed a me pare un angiol vero vero.

“MY LOVE HAS GONE TO LIVE IN LOVELY LUCCA.”

I.

My love has gone to live in lovely Lucca,
 And there he will become a lord, they tell me,
 And now I wish that I could send him greeting,
 But I'm afraid my messenger would fail me:
 One word a lover speaks will find more favor
 Than any messages of love whatever,
 One single word from him would more content me
 Than fifty thousand that he ever sent me.

2.

They tell me I'm as dark as any brownie,
 But where the soil is black, the grain is finest;
 And see how darkly the carnation flowers,
 Yet in your hand it waves in grace divinest.
 Altho' they say my love with dyes is tinted,
 He looks to me an angel as they're painted,
 Altho' they say he's black as any raven,
 He seems to me an angel straight from heaven.

"Tempo passato perchè non ritorni!.,
 "Why are days we have lived lost for ever?"

Florence(Tuscany).

L.Gordigiani.

Lento.

20.

1. Spe - ran - za del mio cor e - ri - u - na
 1.Time was, when of my heart you were the

vol - ta, Or ti sei fat - to
 trea - sure, And now of oth - er

la spe - ran - za al - tru - i, Non ti ri - cor - di
 hearts you win th'e - mo - tion, Have you for - got - ten

cresc.

più di quel - la vol - ta
 all our for - mer plea - sure,

The musical score is written for voice and piano. The voice part is in a single melodic line with lyrics in Italian and English. The piano accompaniment consists of two staves, treble and bass. The tempo is marked 'Lento.' and the time signature is 6/8. The key signature has one flat (B-flat). The score is divided into systems, with a measure number '20.' at the beginning of the first system. The lyrics are written below the voice staff. The piano part features chords and arpeggiated figures. There are dynamic markings like 'sf.' and 'cresc.'.

affrett.

Ch'e - ra - mo in - na - mo - ra - ti tut - ti e du - - -
 When we both loved so fond - ly, all de - vo - - -

cresc. *affrett.*

pp *affrett.*

i? Non ti ri - cor - di più, — non ti ri - cor - di più — di quei bei
 tion? Have you for - got - ten all, — have you for - got - ten all — our love's sweet

pp *cresc.*

rall.

gior - ni? Ah! tem - po pas - sa - to per - ché non ri -
 sa - vor? Ah! why — are the days we have lived lost for

f *p* *rall.*

tor - - ni!
 ev - - er?

a tempo *pp*

“TEMPO PASSATO PERCHÈ NON RITORNI?,”

1.

Speranza del mio cor era una volta,
Or ti sei fatto la speranza altrui.
Non ti ricordi più di quella volta
Ch'eramo innamorati tutti e dui?
Non ti ricordi più di quei bei giorni?
Ah! tempo passato perchè non ritorni!

2.

Ti ho scritto tante volte inutilmente
E sempre invano attendo la risposta.
Dimmi pur che ti sono indifferente,
Ma scrivi per pietà...cosa ti costa?
Non ti ricordi più, ecc.

“WHY ARE DAYS WE HAVE LIVED LOST FOR EVER?”

1.

Time was, when of my heart you were the treasure,
And now of other hearts you win th' emotion;
Have you forgotten all our former pleasure,
When we both lov'd so fondly, all devotion?
Have you forgotten all our love's sweet savor?
Ah! why are the days we have liv'd lost for ever?

2.

How many a time I've vainly writ you a letter,
Not even comes the answer, that I've lost you!
Tell me you love no longer—it were better,
Only a line, I pray—what does it cost you?
Have you forgotten, etc.

La Bianchina.

Bianchina.

B

Florence(Tuscany).

L.Gordigiani.

Andantino.

21. *p*

1. A - ve - - - te pu - re un
 1. Thy face - - - is pale in -

pal - li - do vi - si - - no, Che fa - - - tut - te le
 deed as an - y flow - - er, And all - - - who chance to

sf p sf

gen - ti - na - mo - ra - - re: Pa - re - - te sul - la
 see thee, love thee mad - - ly! A jas - - min thou, that

f

sie-pe un gel - so - mi - no E la
hath in a hedgeher bow - er, And my

— Bian-chi - na vi vo-glio chia-ma - re. E
— Bian-chi - na I would name thee glad - ly. Ah!

Maggiore

se vor - re - te far comme al-là - mo - re, Vi chia - me
could I win — thee o'er with ten-der art, love, I'd call thee

rò — la don - na del mio cuo - re, E se — vor - re - te con
e'er — the la - dy of my heart, love! Ah! could I — win — thee —

p *cresc.*

rall.
me far al - l'a - mo - re, Vi chia-me-rò la don-na del mio cuo -
o'er with tender art, love, I'd call thee e'er the la - dy of my heart, —

rall. *col canto* *p*

re.
love!

a tempo *sf*

LA BIANCHINA.

I.

Avete pure un pallido visino,
 Che fa tutte le genti innamorare :
 Parete sulla siepe un gelsomino
 E la Bianchina vi voglio chiamare.
 |:E se vorrete far con me all'amore,
 Vi chiamerò la donna del mio cuore.:|

2.

Donatemi una ciocca di capelli,
 Che per memoria gli terrò sul core ;
 Voltate verso me quegli occhi belli,
 Mi sentirete sospirar d'amore,
 |:D'amore sospirar mi senterete
 Se un bacio, angiolino mio, voi mi darete.:|

BIANCHINA.

I.

Thy face is pale indeed as any flower,
 And all who chance to see thee love thee madly !
 A jasmin thou, that hath in a hedge her bower,
 And my Bianchina I would call thee gladly ;
 |:Ah, could I win thee o'er with tender art, love,
 I'd call thee e'er the lady of my heart, love !:|

2.

One only let me have of all thy tresses,
 That for remembrance on my heart I'll bind me ;
 From thy sweet eyes if only a glance caresses,
 For love before thee sighing thou shalt find me,
 |:For love thou soon shalt hear me sigh before thee,
 If thou wilt kiss me : my angel, I adore thee !:|

La Treccia Bionda.

Romanesca.

The Flaxen Tress.

Transcription by
F. Marchetti.

Andante.

22.

1. Bel - la ra - gaz - za dal - la trec - cia
1. O love - ly maid - en mine with flax - en

bionda, — Per no - me via chia - ma - te Ve - ne - randa; — Li gio - va - ni per
tresses, — The name they call you by — is Ve - ne - randa, — The lads all want to

voi — fan - no la ron - da. Pa - pà non vuo - le, Mamma nem -
pay — you their ad - dresses: Pa - pa won't hear it, Mamma can't

me - no: Co - me fa - re - mo Per far l'a - mor? —
bear it: Tell me, how can we ev - er make love? —

LA TRECCIA BIONDA.

1.

Bella ragazza della treccia bionda,
 Per nome vi chiamate Veneranda :
 Li giovani per voi fanno la ronda.
 Papà non vuole,
 Mammà nemmeno :
 Come faremo
 Per far l'amor?

2.

Venir se voi volete nel giardino,
 Voi troverete, o bella, un tulipano
 Che fatto par pel vostro canestrino.
 Papà non vuole, ecc.

3.

E se mi date un sguardo rubacore,
 Io, bella, proprio a voi lo voglio dare
 Quel fior che tengo e che m'ha dato amore.
 Papà non vuole, ecc.

4.

Poi vi dirò che rosa in primavera
 Non è tanto voi siete tanto cara,
 E voi ci avrete gusto...e buona sera.
 Papà non vuole,
 Mammà nemmeno :
 Così faremo
 Per far l'amor.

THE FLAXEN TRESS.

1.

Oh lovely maiden mine with flaxen tresses,
 The name they call you by is Veneranda,
 The lads all want to pay you their addresses :
 Papa won't hear it,
 Mamma can't bear it :
 Tell me, how can we ever make love?

2.

Come down into the garden when I shall ask it,
 And there you'll find a tulip, oh, my beauty !
 That looks as if it grew for your wee basket :
 Papa, etc.

3.

And if you send me one of your dear glances,
 Ah, then, my only darling, I will give you
 A flow'r that Love gave me, and love enhances :
 Papa, etc.

4.

And I will say to you, In spring's delight, love,
 There's not a rose compares with you in sweetness !
 And that will please your heart — and so good night,
 love !
 Papa won't hear it,
 Mamma can't bear it :
 That is the way that we shall make love !

Er Passagallo.

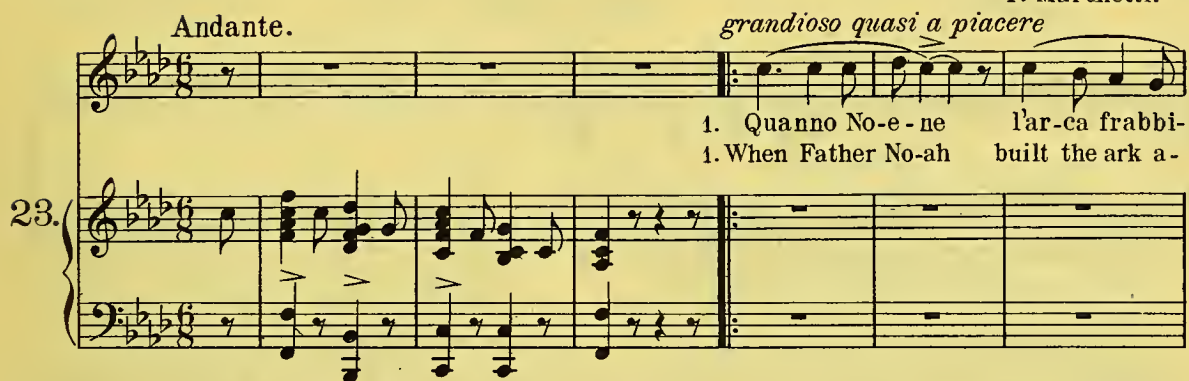
The Improvisatore.

Romanesca.

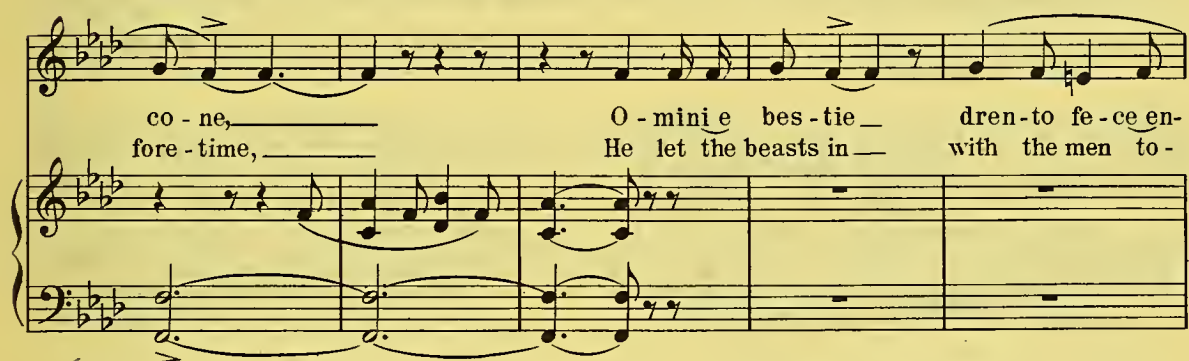
Transcription by
F. Marchetti.

Andante.

grandioso quasi a piacere

23. 

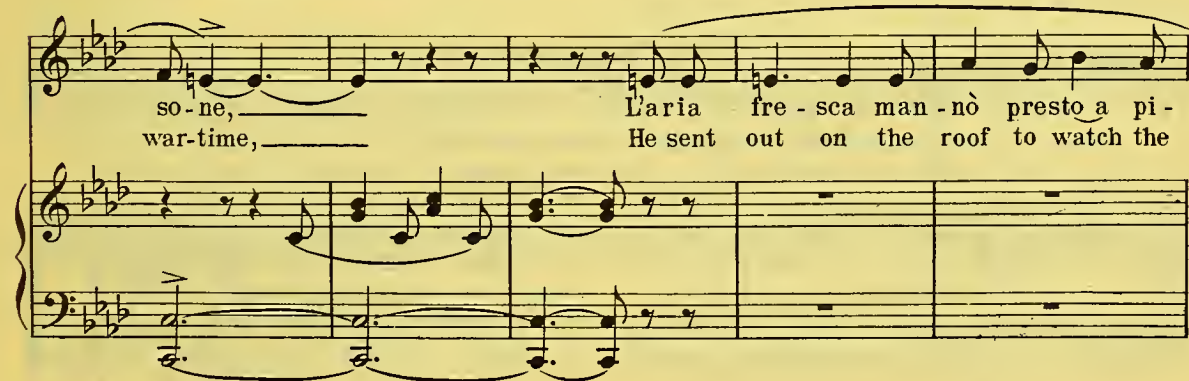
1. Quanno No-e-ne l'ar-ca frabbi-
1. When Father No-ah built the ark a-



co - ne, O - mini e bes - tie dren - to fe - ce en -
fore - time, He let the beasts in - with the men to -



trane, Ma er cor - vo, che assor - di - va le per -
gether; The ra - ven, tho', who yelled as if 'twere



so - ne, L'aria fre - sca man - nò presto a pi -
war-time, He sent out on the roof to watch the

giane. _____ Er ci-gno in - ve - ce _____ co' tut - ti re -
 weather. _____ The swan, how - ev - er, _____ he gave ra - ther

sto-ne _____ E li fe - ce cor can - to ral - le - grane _____
 more time, _____ For his sing - ing re - joiced them al - to - gether. _____

Io qui so er ci - gno e de can - tane ho drit - to, _____
 I sing, the swan! my right, who dare de - ny it? _____

Tu er corvo, dunque sfarda e _____ stat - te zit - to! _____
 The raven you, so get a - long and be qui - et! _____

ER PASSAGALLO.

1.

Quanno Noene l'arca frabbicone,
 Omini e bestie drento fece entrane,
 Ma er corvo, che assordiva le persone,
 L'aria fresca mannò presto a pigliane.
 Er cigno invece co' tutti restone
 E li fece cor canto rallegrane.
 Io qui so er cigno e de cantane ho dritto:
 Tu er corvo, dunque sfarda e statte zitto!

2.

Tu fai dritto lo storto e storto er dritto,
 Ma che cigno non sei lo dirà er fatto.
 Io te disfido a singolar confritto
 E chi ci ascorta dica sì so matto.
 Dimme quar fune de Tarpea er delitto,
 O tu che de sapienza sei lo stratto!
 Dimme che fine fece, e, sì lo sai,
 Dimme si er gallo a Roma cantò mai.

3.

Tarpea tradi la patria, e ho detto assai;
 Mori la rea sotto li scudi artrui.
 Dichì si er gallo a Roma cantò mai?
 Per Dio, lo senti coll'orecchi tui!
 Ma si arza er volo, nun ce so più guai,
 Chè Roma troverà li fiji sui.
 Mo' tu che sei dottore in battilonta,
 Quante le stelle sò, si poi, racconta.

4.

Dotto nun so, ma la risposta è pronta:
 Rena in der mare nun ce ne sta tanta,
 Quante so stelle; e tu vattele a conta,
 Sì nun credi de crede a chi lo canta,
 Ma che serve de fà chi più ci affronta,
 Quanno de forza avemo tanta e tanta?
 Io lasso er canto e me ne torno ar monte,
 Te do la bona notte e passo ponte.

THE IMPROVVISATORE.

1.

When Father Noah built the ark aforetime,
 He let the beasts in with the men together:
 The raven, tho', who yelled as if 't were wartime,
 He sent out on the roof to watch the weather.
 The swan, however, he gave rather more time,
 For his singing rejoiced them altogether.
 I sing, the swan! my right, who dare deny it?
 The raven you, so get along, and be quiet!

2.

White you call black, sir; black you say is white,
 sir,
 But you are no swan, that I soon will show
 you!
 I dare you here to meet me in fair fight, sir:
 All who hear, let them tell me if I know you!
 Tell me the misdeed of Tarpeia aright, sir,
 For I feel I'm in wisdom far below you!
 Tell me what was her end, and, if you're able,
 Did e'er the cock of Rome crow? is't a fable?

3.

Tarpeia betrayed Rome — that you've comprehended;
 Where she was buried, shields were overflowing;
 And if the cock of Rome to crow pretended?
 If you open your ears, you'll hear him crowing!
 If he should fly off, our sorrows were ended,
 For her children Rome has a way of knowing!
 And now, you scholar in a wig, I'll task you:
 How many stars are in the sky, let me ask you?

4.

I am no scholar, but I know the answer:
 Not in the ocean are the sands as many
 As stars in heav'n; now count them if you can
 sir!
 Tho' you value my singing not a penny!
 But why go on so, and fight man to man, sir,
 When we two are as near alike as any?
 I'll sing no longer, but go home to bed, now,
 And so good-night, and never mind what I've
 said, now!

“Piuriurì, ti vo’ sposà.,”

“Piuriurì, I’d marry you!”

Romanesca.

Transcription by
F. Marchetti.

Allegretto.

24.

1. Mam - ma, mam - ma, c'è un ca - va - lie - re,
1. Moth - er, Moth - er, a gay young gal - lant,

Mam - ma, mamma, c'è un ca - va - lie - re Che m'ha det - to, piu - riu -
Moth - er, Moth - er, a gay young gal - lant Just now told me, piu - riu -

rì, che m'ha det - to, piu - riu - rì, che m'ha det - to, ti vo' spo - sà.
ri! just now told me, piu - riu - ri! just now told me, "I'd mar - ry you!"

"PIURIURÌ, TI VO' SPOSA.,,

1.

Mamma, mamma, c'è un cavaliere,
Mamma, mamma, c'è un cavaliere
Che m'ha detto, piuriuri,
Che m'ha detto, piuriuri,
Che m'ha detto, ti vo' sposà.

2.

Figlia, figlia, sta un po'a vedere
Se t'ha detto la verità.

3.

Mamma, mamma, baciarme ha chiesto,
Che fo, mamma? lo lascio fà?

4.

Figlia, figlia, va troppo presto,
Fa che l'abbia da sospirà.

5.

A li piedi d' un confessore,
Mamma, mamma, io voglio andà.

6.

Come devi fare l'amore
Al curato puoi domandà.

7.

Colla bocca dirò i peccati,
Cogli occhietti farò l'amor.

8.

Ne sai quanto tutti i curati;
Ai piè sei del confessor.

9.

Padre, padre, io voglio amare,
S'è peccato domando a te.

10.

Figlia, figlia, sappilo fare,
Che l'amore peccato non è.

"PIURIURÌ, I'D MARRY YOU!"

1.

Mother, Mother, a gay young gallant,
Mother, Mother, a gay young gallant
Just now told me, piuriuri,
Just now told me, piuriuri,
Just now told me: "I'd marry you!"

2.

Daughter, Daughter, if you have talent,
You'll discover if he says true.

3.

Mother, Mother, he asked to kiss me!
Shall I let him? what shall I do?

4.

Daughter, Daughter, he goes too briskly,
Keep him waiting and let him sue.

5.

Mother, Mother, in such a matter
To confession I ought to go.

6.

How one ought to make love, my daughter,
From the parson you soon will know.

7.

With my lips I'll confess transgression,
With my glances my love I'll tell!

8.

Now, my daughter, you're at confession,
Not a parson knows love so well!

9.

Father, Father, for love I'm yearning!
Is it sinful, when I begin?

10.

Daughter, Daughter, you should be learning
How to do it, and not to sin.

"Coraggio, ben mio.,

"My darling, be brave."

Romanesca.

Transcription by
F. Marchetti.

Moderato.

25.

1. Sei bel - la ne - gli occhi, Sei
1. Thine eyes are so love - ly, So

bel - la nel co - re, Sei tut - ta un a - mo - re, Sei
ten - der thy heart, love, All pas - sion thou art, love, For

na - ta per me. Ah, no, no, non pian - ger, Co - rag - gio, ben
me thou wert born. Ah! no, no, my dar - ling, Be brave, do not

mi - o, Que - st'ul - ti - mo ad - di - o Ri - ce - vi da me.
cry now, Tho' I say - good - bye now, Be not so for - lorn.

"CORAGGIO, BEN MIO.,

1.

Sei bella negli occhi,
 Sei bella nel core,
 Sei tutt'un amore,
 Sei nata per me.
 Ah! no, no, non pianger,
 Coraggio, ben mio,
 Quest'ultimo addio
 Ricevi da me.

2.

Ti vedo sì veglio,
 Si dormo ti vedo,
 E viver non credo
 Diviso da te.
 Ah! no, no, ecc.

3.

Sei bella nel viso,
 Nel pianto sei bella,
 E barbara stella
 Mi parte da te.
 Ah! no, no, ecc.

4.

Ma s'io da te parto,
 Qui resto coll'alma,
 Tu gioia, tu calma
 Sei solo per me.
 Ah! no, no, ecc.

5.

Sei bella, e vagando
 Su rive straniere
 Sarò col pensiero
 Io sempre con te.
 Ah! no, no, ecc.

6.

Tu pensa che fede
 Ti do in questo giorno,
 Che s'io non ritorno,
 Son morto per te.
 Ah! no, no, ecc.

"MY DARLING, BE BRAVE."

1.

Thine eyes are so lovely,
 So tender thy heart, love,
 All passion thou art, love,
 For me thou wert born.
 Ah, no, no, my darling,
 Be brave, do not cry now,
 Tho' I say good-bye now,
 Be not so forlorn.

2.

Awake I shall see thee,
 And when I am dreaming,
 Alive hardly seeming
 Until I return.
 Ah, no, no, etc.

3.

In tears thou art lovely,
 Or smiling thy favor;
 How cruel that ever
 Asunder we're torn!
 Ah, no, no, etc.

4.

But tho' I must leave thee,
 My heart stays with thy heart,
 Thou only my joy art,
 Of peace thou my bourn.
 Ah, no, no, etc.

5.

Oh love, on thy beauty
 When far I shall ponder,
 Wherever I wander,
 Wherever I turn.
 Ah, no, no, etc.

6.

To-day but remember
 The promise I make thee:
 That ne'er to forsake thee
 Till death, I have sworn.
 Ah, no, no, etc.

"Ti faccio far' n' zinale.,

"A striped apron they shall make."

Olevano (Rome).

For one or two voices.

Allegro.

26.

"Fatte la nonna.,,

Lullaby.

Olevano (Rome).

Andante, ma sciolto.

p

1. Fat - te la non - na e pos - si ben - dor -
 1. Now by - low, ba - by, and slum - ber sweet - and

27.

sempre pp

mi - re! Il let - to ti si - a fat - to di vi -
 sound - ly, Your ti - ny bed be of vi - o - lets soft and

o - le, Il cu - sci - net - to di se - ta - gen - ti - le, E le len -
 e - ven, Your downy pil - low of silk - smooth and shin - y, And all the

zuo - le di - chia - ri - - to so - le.
 bed - clothes of gold - en sun - - beams wo - ven!

“FATTE LA NONNA.”

1.

Fatte la nonna e possi ben dormire !
Il letto ti sia fatto di viole,
Il cuscinetto di seta gentile,
E le lenzuole di chiarito sole.

2.

Fatte la nonna e la nonna ti venga,
Dormite, figlia, e fa contenta mamma,
È mamma stracca più di gunnolare
E notte e giorno e tutti quanti l'ore.

3.

Fatte la nonna, Ninna bene mia,
La pace e lo riposo ti dai Dio !
Fatte la nonna, e la nonna ti canta
Padre, Figluolo, e lo Spirito santo.

4.

O Gesù Christo, mio consolatore !
Che consolasti due donne assieme,
E consolasti Marta e Maddalena,
Consola questa figlia e chi la leva !

5.

E consolasti Maddalena e Marta.
Consola questa figlia e chi la latte :
Fatte la nonna, che sopra ti fiocca
Anelli d'oro e perle d'ogni sorte.

LULLABY.

1.

Now bylow, baby, and slumber sweet and soundly,
Your tiny bed be of violets soft and even,
Your downy pillow of silk smooth and shiny,
And all the bedclothes of golden sunbeams woven.

2.

Now bylow, baby, and slumber soon will find you !
My darling daughter, now sleep and please your
mother,
For she is weary with long rocking your cradle
All night and day, and one hour like the other.

3.

Now bylow, baby, my love, my darling Ninna,
And may the Father repose and comfort bring you !
Now fall asleep, and a lullaby together
The Father, Son, and Holy Ghost shall sing you.

4.

O Holy Saviour, Who art my consolation,
Thou Who didst comfort two women sore afflicted,
Consoler Thou of Martha and Mary,
Be babe and mother by Thy love protected !

5.

Thy consolation was giv'n to Mary and Martha,
In mercy daughter and mother Thou invitest !
Now bylow, baby, and over you a shower
Shall fall of golden rings and pearls the brightest !

La Monacella.

The Young Nun.

Rome.

Andante con moto.

28.

p

Quan-no Mammà — me fe - ce mo - ni - cel - la,
Hard-ly fif - teen — was I when Moth - er took me

p *fz*

Com-pi-to non a - ve - a, Com-pi-to non a - ve - a che quin-di -
Here to the gloom-y con - vent, here to the gloom-y con-vent cell, and for-

ci an - ni, com-pi-to non a - ve - a che quin-di - ci an - ni.
sook me, here to the gloomy con-vent cell, and for - sook me.

mf

p

Non son brut - ta e son fi - glio - la, Mi con - vie - ne star qui so - la.
I'm not home - ly, I am a girl yet, Far too young to leave the world yet:

p

f

O Nin - na, nen - na! Lo gior - no sei lo so - le,
O Nin - na, nen - na! Dai - ly you are my sun - shine,

f

cresc.

Lo gior - no sei lo so - le, la not - te stel - la!
dai - ly you are my sun - shine, Night - ly my star, — too!

cresc.

mf

Lo gior - no sei — lo so - le, la not - te stel - la!
Dai - ly you are — my sun - shine, Night - ly my star, — too!

mf

Il Sor Carlo l'armonico.

The Musical Master Charley.

Rome.

Allegro moderato.

29. *p*

1. Il Sor Car-lo che vien dal-l'O - lan - da, Per la
 1. Mas - ter Char-ley of Hol-land was stray - ing, On the

stra - da tro - va la ban - da, E - gli è a - man - te de - gli
 street a band was a - play - ing: Now he loves good mu - sic

mf

suo - ni, Quan-do son stru-men - ti buo-ni. Zu na na na, zu na na
 dear-ly, When the tune goes loud and clearly: Dzoo na na na! dzoo na na

na, Ec-co la ban-da che pas-sa di qua.
 na! Here is the band as it pass-es, hur - rah!

p *f*

IL SOR CARLO L'ARMONICO.

1.

Il Sor Carlo che vien dall'Olanda
 Per la strada trova la banda,
 Egli è amante degli suoni,
 Quando sou strumenti buoni:
 Zu na na na, zu na na na!
 Ecco la banda che passa di qua.

2.

A quel suono dolce e grato
 Il Sor Carlo appresso è andato;
 Quando al Popolo è alla porta
 Il Sor Carlo si conforta:
 Mira di qua, mira di là,
 Che bella piazza, che rarità!

3.

Quando fu al Palazzo Fiani,
 Liticavano tre cani;
 Per fuggire il Sor Carlo in fretta
 Inciampò a una chiavichetta,
 Grida soccorso... ohimè pietà!
 I cani in terra lo fecero andà.

THE MUSICAL MASTER CHARLEY.

1.

Master Charley of Holland was straying,
 On the street a band was a-playing;
 Now he loves good music dearly,
 When the tune goes loud and clearly:
 Dzoo na na na! dzoo na na na!
 Here is the band as it passes, hurrah!

2.

While so sweetly the harmonies twined them,
 Master Charley followed behind them;
 Now the People's Gate he reaches,
 And he takes a reef in his breeches:
 See him look here! see him look there!
 O, what a beautiful, beautiful square!

3.

Soon the Palace of Fiani he's sighting,
 And he meets three doggies a-fighting,
 And he runs in such a flutter
 That he stumbles in the gutter,
 Crying for help! Oh, his fine togs!
 Into the gutter he's thrown by the dogs!

Canzonetta di Campagnuolo.

Peasant's Song.

83

Quasi recitativo.

From the country near Rome.

Allegro.

Adagio Andante.

30. *f* Al - be-ro, ti te-ne-va tan-to ca - ro, E t'inna-cqua-va coi miei su -
Tree of mine, that so care-ful-ly I've tend-ed, That I have water'd with the sweat of

f do-ri, Pri - ma ba-gna-va la ci-ma e poi i ra - mi, I fo - gli
my brow, Wa - t'ring the branches the first, and then the root - lets, Why are thy

f han-no per - so i co - lo - ri, I be-i frut-ti son di-ve-nu - t'a -
leaves so fad - ed and so dry now? Thy love-ly fruit, too, all has be-come so

p Andante. ma-ri, Ed hanno per-so i va-ghi sa-po-ri. Vien mor-te pu-re, quan-do ti
bit - ter, And it has lost its once de-light-ful sa-vor: O Death! I'll welcome thee when thou

pa-re, Men-tre la mi-a bel - la ha can-gia-t'a - mo - re.
near-est, For I have lost my dar - ling's love, and for ev - er.

"Che mai t'ho fatt', amor?,"

"Why do you turn your eyes away?"

Abruzzi.

Transcription by
F. Paolo Tosti.

Assai moderato.

31. *legato assai*

p *pp* *pp*

fat - t'a - mor, Che non mi guar -
turn your eyes A - way in an -

di? Dim - mi - lo per pie - tà! Non più ri -
ger? What have I done? oh say! De - lay no

tar - di.
long - er.

dimin.

1. Che mai t'ho
1. Why do you

“CHE MAI T’HO FATT’, AMOR?,,”

1.

Che mai t’ho fatt’, amor,
Che non mi guardi?
Dimmelo per pietà!
Non più ritardi.

2.

La lunga chioma bionda,
E il tuo bel viso,
Angiol ti fan sembrar
Del Paradiso.

3.

Se ti tormento, o cara,
Ah! non son io:
È questo cor la causa,
È l’amor mio.

“WHY DO YOU TURN YOUR EYES AWAY?”

1.

Why do you turn your eyes
Away in anger?
What have I done?—oh, say!
Delay no longer.

2.

So golden shines your hair,
So fair your face is,
As of an angel arm’d
With heav’nly graces.

3.

If I torment you, love,
Myself ’t is never:
Only this heart of mine,
That loves you ever!

"Tu nel tuo letto a far de' sogni d'oro."

"Within, you are in bed and dreaming sweetly."

Abruzzi.

Transcription by
F. Paolo Tosti.

Andantino mosso.

32.

pp *come un mormorio*

(Uomo.) 1. Tu
(He.) 1. With -

rit. un poco

nel _____ tuo let-to a far de' so - gni
in, _____ you are in bed and dream - ing

col canto

a tempo

d'o - ro, _____ Io
sweetly, _____ With -

a tempo

rit. un poco

del - - - - - l'a-per-to al ge-lo, mio te -
out, - - - - - I fear me, love, I'll freeze com-

col canto

a tempo

so - ro! - - - - - ah! (Donna.) Di
plete-ly! - - - - - Ah! (She.) I

a tempo

sentito

rit. un poco

te - - - - - m'in-cre-see tan-to, bel can-
grieve - - - - - for you, fair sing-er, in your

col canto

to - re! _____ Fred -
tri - al; _____ Not

rit. un poco

da _____ non son, ma ho già do-na-to il
cold _____ am I, my heart is on-ly

col canto

a tempo

co - re. _____ 1. _____
loy - al. _____ (Uomo.) 2. Deh!
(He.) 2. Ah!

a tempo

2.

a due. { Deh! muo -
Io pen -
Both. { Ah! let
In dreams

Largamente

rit. a tempo

- vi-tia pie-tà del le mie pe-ne
- so nei miei sognal-laa-mor mi-o
me not in pain for ev-er lan-guish!
the love I owe is ev-er stronger;

col canto a tempo

Du - rez -
Tu non
How can
De - part

rit.

- zaa cor gen-til non si con viene ah!
per-de-reil tem-poe va con Di-o ah!
a ten-der heart not feel my anguish? ah!
in peace, and waste your time no longer! ah!

col canto

"TU NEL TUO LETTO A FAR DE'SOGNI D'ORO.,

I.

UOMO.

Tu nel tuo letto a far de'sogni d'oro,
Io dell'aperto al gelo, o mio tesoro!

DONNA.

Di te m'incresce tanto, o bel cantore!
Fredda non son, ma ho già donato il core.

2.

UOMO.

Deh! muoviti a pietà delle mie pene!
Durezza a cor gentil non si conviene.

DONNA.

Io penso nei miei sogni all'amor mio;
Tu non perdere il tempo e va con Dio!

(Repeat Verse 2 as duet.)

"WITHIN, YOU ARE IN BED AND DREAMING SWEETLY."

I.

HE.

Within, you are in bed, and dreaming sweetly,
Without, I fear me, love, I'll freeze completely.

SHE.

I grieve for you, fair singer, in your trial;
Not cold am I, my heart is only loyal.

2.

HE.

Ah! let me not in pain for ever languish!
How can a tender heart not feel my anguish?

SHE.

In dreams the love I owe is only stronger;
Depart in peace, and waste your time no longer!

(Repeat Verse 2 as duet.)

“Crudele Irene, tu m’hai lasciato., | “Unkind Irene, why have you left me?”

Abruzzi.

(For one or two voices.)

Transcription by
F. Paolo Tosti.

Allegretto.

33.

1. Cru - de - le I -
1. Un - kind I -

ppp sempre

re - ne, tu m’hai la - scia - to, Tu m’hai tra - di - to, ab - ban - do -
re - ne, why have you left — me? You have be - tray’d me, you have be -

na - to, oh! _____
reft me, oh! _____

Ma pu - re, cre - di - lo, non me ne im - por - ta, U - n'al - tra
 But still, be - lieve me, it does not grieve me, For I shall

bel - la ri - tro - ve - rò, oh!
 soon win an - oth - er prize, oh!

Cen - to fan - ciul - le di o - gni
 A hun - dred girls or more, high - born or

cresc. sempre
 sor - ta A me pro - met - to - no no - vel - lo - a - mo - re: Ma, tra - di -
 low - ly, Will prom - ise new love if I de - part now: But oh! you
cresc. sempre

tri - ce, ri-dammi il co - re Che quel tuo sguar - do a me ru -
false_ one! re - turn the heart_ now That you have sto - len from me with your

f
bò. Tu pian - gi, tu pian - gi... O come io ri - do! ah!
eyes. You are weep - ing! you are weep - ing! Oh how I laugh at you, ha!

ff

pp
ah! Tu pian - gi, tu pian - gi... O come io ri - do! ah!
ha! You are weep - ing! you are weep - ing! Oh how I laugh at you, ha!

pp sempre

dimin. -
ah!
ha!

dimin. -

“CRUDELE IRENE, TU M'HAI LASCIATO.”

I.

Crudele Irene, tu m'hai lasciato,
 Tu m'hai tradito, abbandonato;
 Ma pure credilo, non me ne importa,
 Un'altra bella ritroverò.
 Cento fanciulle di ogni sorta
 A me promettono novello amore:
 Ma, traditrice, ridammi il core
 Che quel tuo sguardo a me rubò.
 Tu piangi... O come io rido! ah! ah!

2.

Irene, credilo, è un sogno matto
 Quel che lasciandomi tu forse hai fatto;
 Pensavi certo ch'io ne morissi,
 Ma di te presto mi scorderò!
 E se tu allora te ne pentissi,
 Io riderei del tuo dolore:
 Ma, traditrice, ridammi il core
 Che quel tuo sguardo a me rubò.
 Tu piangi... O come io rido! ah! ah!

“UNKIND IRENE, WHY HAVE YOU LEFT ME?”

I.

Unkind Irene, why have you left me?
 You have betray'd me, you have bereft me!
 But still, believe me, it does not grieve me,
 For I shall soon win another prize.
 A hundred girls or more, highborn or lowly,
 Will promise new love if I depart now:
 But oh! you false one! return the heart now
 That you have stolen from me with your eyes.
 You are weeping! Oh, how I laugh at you!
 Ha ha!

2.

Irene, surely 'twas a foolish dream you had
 When you forsook me so, maybe a scheme you
 had;
 You must have thought that I would lay me down
 and die,
 But he'll forget you soon, whom you despise!
 I'll only laugh at you if you are sorry,
 And if you ever try on me your art now!
 But oh! you false one! return the heart now
 That you have stolen from me with your eyes.
 You are weeping, etc.

"Fanciullo appena, ti parlai d'amore.,,
 "While yet a boy, I told you how I lov'd you."

Abruzzi.

Transcription by
 F. Paolo Tosti.

Allegretto.

f

34. *pp e leggiero*

1. Fan - -
 1. While

ciul-lo ap - pe - na ti par - lai d'a - mo - re, Gar - zo - ne
 yet a boy, I told you how I lov'd you, A youth, I

t'a - do - rai co-me il buon Di-
 wor-shipp'd you like my Cre - a -

o; _____ Tu per tra - stul - lo
 tor; _____ You led me on, as

mi do - na - viil co - re E gio - can - doir - ri - de - vial - l'a - mor
 tho' my pas - sion mov'd you, Till I saw love be - tray'd and you the

mi - - - o.
 trai - - - tor!

senza respirare sino alla fine
 Ah!
 Ah!

dimin. -

"FANCIULLO APPENA, TI PARLAI D'AMORE.,,

I.

Fanciullo appena, ti parlai d'amore,
Garzone, t'adorai come il buon Dio:
Tu per trastullo mi donavi il core,
E giocando irridevi all'amor mio.

2.

Domani appiè dell'ara al nuovo affetto
Darai promessa d'illibata fede:
Io coll'antico amor sepolto in petto,
Porrò domani in altra terra il piede.

"WHILE YET A BOY, I TOLD YOU HOW I LOV'D YOU."

I.

While yet a boy, I told you how I lov'd you,
A youth, I worshipp'd you like my Creator;
You led me on, as tho' my passion mov'd you,
Till I saw love betray'd, and you the traitor!

2.

Kneeling before the altar, you, to-morrow,
Will give a promise of unstain'd devotion:
I, with a heart forlorn in secret sorrow,
Shall seek another home beyond the ocean.

"Dammi un ricciolo dei capelli.,,

"Give me only a curl, to wear it."

Abruzzi.

Transcription by
F. Paolo Tosti.

Allegro.

35. *pp e legato*

1. Dam-miun
1. Give me

ric-cio - lo dei ca - pel - li, La gnic-che, la gnoc-che, la ca - ri - chi -
on - ly a curl, to wear it, La gnic-che, la gnoc-che, la ca - ri - chi -

cò, Dam-miun ric-cio - lo dei ca - pel - li, La gnic-che, la
cò, Give me on - ly a curl, to weal it, La gnic - che, la

gnoc-che, la ca - ri - chi - cò! Co - sì bion - di, co - sì
gnoc - che, la ca - ri - chi - cò! Fair and full, you well can

bel - li. Vuoi sa - per che far - ne io vo'? L'a - vròin
 spare it; Why I want it, would you know? For a

luo - go di gio - jel - li, La gnic-che, la gnoc-che, la ca - ri - chi -
 jew - el I would bear it! La gnic-che, la gnoc-che, la ca - ri - chi -

cò, L'a - vròin luo - go di gio - jel - li! La gnic-che, ' la
 cò, For a jew - el I would bear it! La gnic - che, ' la

gnoc-che, la ca - ri - chi - cò! ah!
 gnoc-che, la ca - ri - chi - cò! ah!

“DAMMI UN RICCIOLO DEI CAPELLI.,”

- | | |
|--|--|
| 1. | 2. |
| :Dammi un ricciolo dei capelli!
La gnicche, la gnocche, la carichicò!:
Così biondi, così belli.
Vuoi saper, che farne io vo'?
 :L'avrò in luogo di gioielli.
La gnicche, la gnocche, la carichicò!: | :Di tua mano donami un fiore,
La gnicche, ecc.:
Da serbarlo sopra il core.
Vuoi saper, che farne io vo'?
 :Un emblema dell'amore!
La gnicche, la gnocche, la carichicò!: |
- 3.
- |:Dammi il core, mio giovinetto,
 La gnicche, ecc.:|
 È gran tempo che l'aspetto.
 Ma del cor che mai farò?
 |:La mia immagine ci metto!
 La gnicche, la gnocche, la carichicò!:

“GIVE ME ONLY A CURL, TO WEAR IT.”

- | | |
|--|--|
| 1. | 2. |
| :Give me only a curl, to wear it,
La gnicche, la gnocche, la carichicò!:
Fair and full, you well can spare it,
Why I want it, would you know?
 :For a jewel I would bear it!
La gnicche, la gnocche, la carichicò!: | :From your hand let me have a flower,
La gnicche, etc.:
On my heart I'll keep the dower.
Why I want it, would you know?
 :Of my love to show the power!
La gnicche, la gnocche, la carichicò!: |
- 3.
- |:Darling, give me your heart a minute,
 La gnicche, etc.:|
 I have waited long to win it.
 With your heart, what would I do?
 |:I'd engrave my features in it!
 La gnicche, la gnocche, la carichicò!:

Antonià.

Naples.

Transcription by
Vincenzo de Meglio.

Allegretto vivace.

36. *p*

Taje fat - ta la gon - nel - la, Anto - ni - à, Taje
The gown you wear is new, An - to - ni - à, the

p

fat - ta la gon - nel - la, Anto - ni - à, Te l'a - je fat - ta col - la cre -
gown you wear is new, An - to - ni - à! And when you got it, it was on

pp

den - za, Quan - no cam - mi - ne sem - pe ce pien - ze! Sem -
cred - it, While you are walk - ing you can't for - get it! 'Twill

cresc.

pe ce pien - ze e bi - a Na - so de ca - ne, bel - lez - za mi - a, An -
al - ways be the case, too; Nose in the air and a pret - ty face, too! An -

cresc.

f con intenzione

to - ni - el - la, An - to - ni - à! An - to - ni - el -
to - ni - el - la, An - to - ni - à! An - to - ni - el -

la, An - to - ni - à! Vo - ta - te, Nen - na bel - la, vo - ta - te
la, An - to - ni - à! Turn around, dain - ty dar - ling, now turn a -

poco riten.
'ccà, round, Ve - dim - mo sta gon - nel - la com - me te
Give us a chance to see how well you are.

va! *a tempo*
gowned! *allegramente*
ff

ANTONIÀ.

1.

[:T'aje fatta la gonnella, Antonià,:]
 Te l'aje fatta colla credenza,
 Quanno cammine sempe ce pienze!
 Sempe ce pienze e bia
 Naso de cane, bellezza mia!
 [:Antoniella, Antonià!:]
 Votate, Nenna bella, votate ccà,
 Vedimmo sta gonnella comme te va!

2.

[:T'aje fatta pettenessa, Antonià,:]
 Te l'aje fatta colla credenza,
 Quanno cammine, cammine i renza,
 Cammine i renza e core,
 Nennella mia, si tutta ammore.
 [:Antoniella, Antonià!:]
 Votate, Nenna bella, votate ccà,
 Vedimmo a pettenessa comme te stà!

3.

[:T'aje fatta la scarpetta, Antonià,:]
 Te l'aje fatta cianciosamente,
 Quanno cammine nce tiene mente,
 Vola, palomma, e vola!
 Cara carella, si mariola.
 [:Antoniella, Antonià!:]
 Votate, Nenna bella, votate ccà,
 Vedimme sta scarpetta si acconcia stà!

ANTONIÀ.

1.

[:The gown you wear is new, Antonià,:]
 And when you got it, it was on credit,
 While you are walking you can't forget it!
 'Twill always be the case, too;
 Nose in the air and a pretty face, too!
 [:Antoniella, Antonià!:]
 Turn around, dainty darling, now turn around,
 Give us a chance to see how well you are gowned!

2.

[:The comb you wear is new, Antonià,:]
 You did n't pay for it, oh, you know it!
 Now you walk sideways and try to show it!
 And tho' you walk so funny,
 Darling, your heart is as sweet as honey,
 [:Antoniella, Antonià!:]
 Turn around, dainty darling, now turn around,
 Give us a chance to see the new comb you found!

3.

[:The shoes you wear are new, Antonià,:]
 Oh what a fine way you took to get them!
 While you are walking, you can't forget them!
 Now fly away, my dovey,
 You are a naughty young thing, my lovey!
 [:Antoniella, Antonià!:]
 Turn around, dainty darling, now turn around,
 Give us a chance to see your shoes on the ground!

"Fenesta vascia.,

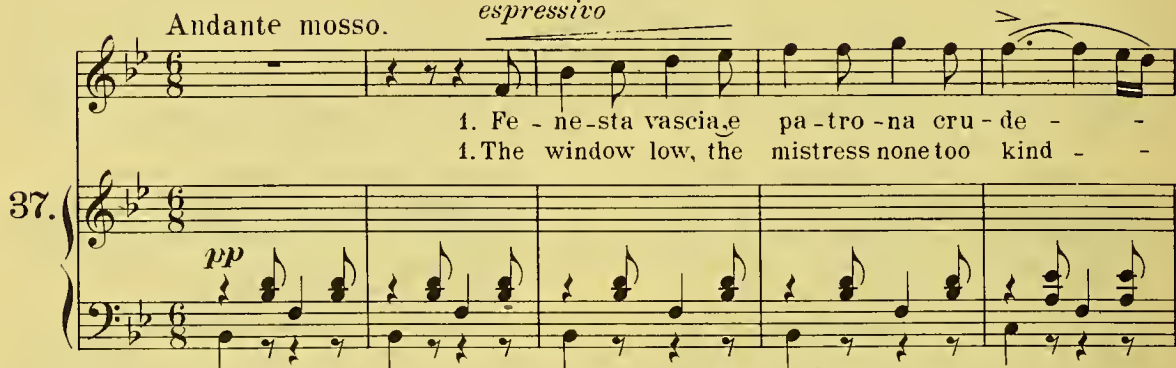
"The window low."

Naples.

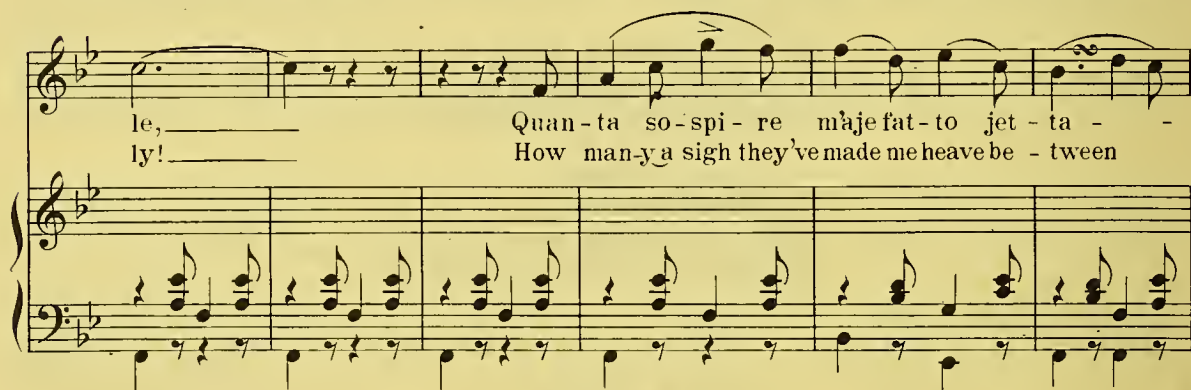
(Calascionata.)

Andante mosso.

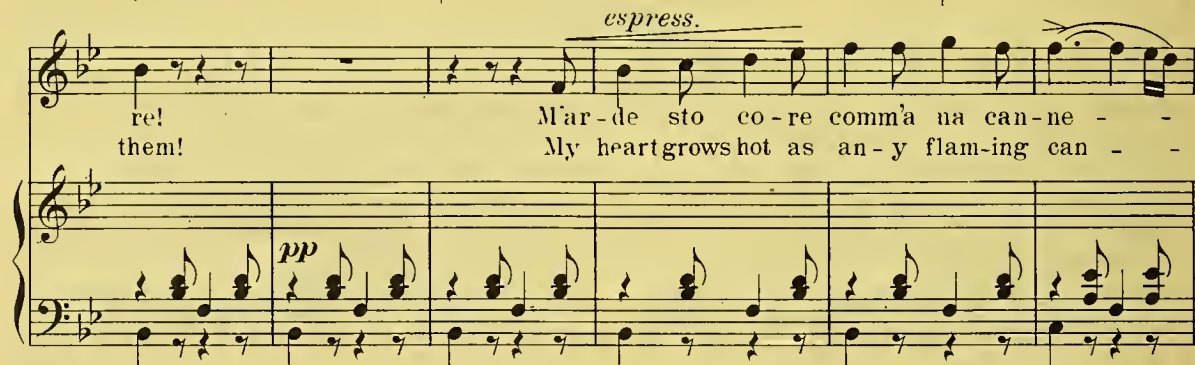
espressivo

37. 

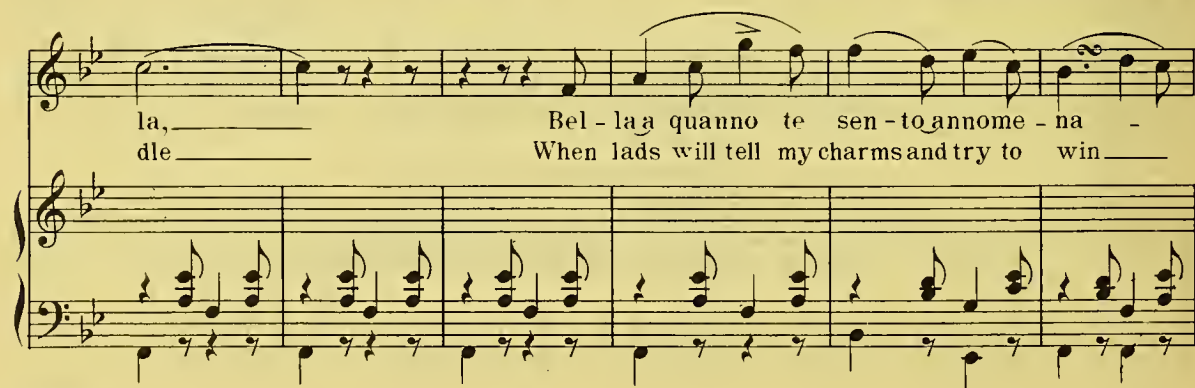
1. Fe - ne - sta vascia, e pa - tro - na cru - de - -
1. The window low, the mistress none too kind - -



le, _____ Quan - ta so - spi - re m'aje fat - to jet - ta - -
ly! _____ How man - y a sigh they've made me heave be - tween



re! _____ M'ar - de sto co - re comm'a na can - ne - -
them! _____ My heart grows hot as an - y flam - ing can - -



la, _____ Bel - la quan - no te sen - to an - no me - na -
dle _____ When lads will tell my charms and try to win _____

re!
them.

Oje pi-glia la spe-rien-zia de la ne -
Ah, takethesnowout yon-der for a mod - -

ve!
el!

La ne-ve è fred-da e se fa ma-ni - a -
The snow is cold, for love'tis nev-er grate -

re, E tu com-me sì tan-taspra e cru - de - - le?
ful; There's one who'd see me die, and nev er save me!

poco riten. *lento*

Muor-to mme vi - dee non mme vuò a - ju - ta - - re?
How can a heart be al - ways hard and hate - ful? *a tempo*

col canto

p *last verse*

"FENESTA VASCIA.,"

I.

Fenesta vascia e padrona crudele,
 Quanta sospire m'aje fatto jettare !
 M'arde sto core comm'a na cannella,
 Bella a quanno te sento annomenare !
 Oje piglia la sperienza de la neve !
 La neve è fredda e se fa maniare,
 E tu comme si tant'aspra e crudele?
 Muorto mme vide e non mme vuò ajutare?

2.

Vorria arrentare no picciuotto
 Co na lancella a ghire vennenno acqua,
 Pe mme nne i da chiste palazzotte:
 Belle femmene meje, a chi vò acqua?
 Se vota na nennella da la'ncoppa:
 Chì è sto ninno che va vennenno acqua?
 E io responno co parole accorte:
 So lagrime d'ammore, e non è acqua!

"THE WINDOW LOW."

I.

The window low, the mistress none too kindly !
 How many a sigh they've made me heave between them !
 My heart grows hot as any flaming candle
 When lads will tell my charms and try to win them.
 Ah! take the snow out yonder for a model:
 The snow is cold, for love 't is never grateful;
 There's one who'd see me die, and never save me !
 How can a heart be always hard and hateful?

2.

I wish I could become a handsome laddie,
 And wander thro' the alleys selling water,
 I'd stand below the windows, calling loudly:
 My lovely ladies, ah! who'll have some water?
 Perhaps the fairest maid would turn to scan me:
 Who is this boy who wanders selling water?
 And thereupon I'd give my answer shortly:
 These are the tears of love—it is no water.

La Monacella.

The Young Nun.

Naples.

Song from Santa Lucia.

Transcription by
Vincenzo de Meglio.

Andante.

38.

a piacere

1. Zi mo - na - cel - la! _____
1. Oh, I am lone - ly! _____

a tempo

Mo - na-ca ad - de - ven - ta - je de qui - ne-ce an -
For I was fif - teen on - ly When I be - came a

ne, Non sò brut - ta e sò fi - glio - la, Pec - chè
nun. I'm a girl, and not so home - ly, Am - I

pp

von - no ca - sto so - la? Nee pen - so e su -
here be - cause I'm come - ly? Have I of - fend

a piacere

col canto

do! Bar - ba - ro mio de - stin ti -
ed? Where - fore a life be - gun, So

mf a tempo

mf

ran - no e cru - do!
sad - ly end - ed?

dim.

dim.

p

f

LA MONACELLA.

1.

Zi monacella !

Monaca addeventaje de quinece anne,
 Non sò brutta e sò figliola,
 Pecchè vonno ca sto sola?
 Nce penso e sudo !
 Barbaro mio destin tiranno e crudo !

2.

Zi monacella !

Aje ca non pensa a mene cchiù nisciuno !
 E tu, che tanto m'aje jurato,
 Che mai m'avisse abbandonata,
 Aje traditore !
 Tu manco t'allecuerde l'antico amore !

THE YOUNG NUN.

1.

Oh, I am lonely !
 For I was fifteen only
 When I became a nun.
 I am a girl, and not so homely :
 Am I here because I'm comely ?
 Have I offended ?
 Wherefore a life begun,
 So sadly ended ?

2.

O, I am weary !
 Life is too dull and dreary
 When one is all alone.
 Thou, who didst vow thy bride to make me,
 That thou wouldst nevermore forsake me —
 Ah me, thou traitor !
 Thou wilt not even own
 Thy love, or regret her !

Michelemmà.

Naples.

Fishermen's Song.

Transcription by
Vincenzo de Meglio.

Allegro con brio.

39. *ff*

The piano introduction consists of two staves in 6/8 time. The right hand features a series of eighth-note chords and single notes, while the left hand plays a steady eighth-note bass line. The tempo is marked 'Allegro con brio' and the dynamics are 'ff'.

1. E na - ta mmie-zo ma - re, mi-chelem - mà e mi-chelem -
1. There grows beneath the o - cean, Mi-che-lem - mà, eh! mi-chè-lem -

mp

The first system of the vocal melody and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano part features a steady eighth-note bass line and chords in the right hand. The dynamics are marked 'mp'.

mà... E na - ta mmie-zo ma - re, mi-chelem - mà e mi-chelem -
mà! There grows beneath the o - cean, Mi-che-lem - mà, eh! mi-che-lem -

The second system of the vocal melody and piano accompaniment, continuing the first verse. The piano part maintains the same rhythmic pattern as the first system.

ff *p* *ff*
mà... Oje na sca-ro - la! oje na sca-ro - la! oje
mà! O - ho! a let - tuce! O - ho! a let - tuce! O -

ff *pp* *ff*

The third system of the vocal melody and piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. The dynamics are marked 'ff', 'p', and 'ff'.

p *last verse*
na sca-ro - la! oje na sca-ro - la! je!
ho! a let - tuce! O - ho! a let - tuce! wise!

pp *ff* *ff*

The final system of the vocal melody and piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. The dynamics are marked 'p', 'pp', 'ff', and 'ff'.

MICHELEMMÀ.

1.

E nato mmiezo mare,
 Michelemmà e michelemmà...
 E nato mmiezo mare,
 Michelemmà e michelemmà,
 Oje na scarola! (*Repeat.*)

2.

Li Turche se nce vanno
 A reposare.

3.

Chi pe la cimma e chi
 Pe lo streppone.

4.

Viato a chi la vence
 Co sta figliola.

5.

Sta figliola ch'è figlia
 Oje de Notare.

6.

E mpieto porta na
 Stella diana.

7.

Pe fà morì l'amante
 A duje a duje.

MICHELEMMÀ.

1.

There grows beneath the ocean,
 Michelemmà, eh! michelemmà!
 There grows beneath the ocean,
 Michelemmà, eh! michelemmà!
 Oho! a lettuce! (*Repeat.*)

2.

The Turks all wander thither,
 To take a rest there.

3.

Some hold it by the head, oh!
 Some hold the stalk, oh!

4.

He always will be happy,
 Who wins this maiden.

5.

This girl, who is the daughter
 Of yonder Notary.

6.

And wears Diana's star, too,
 Upon her bosom.

7.

Her lovers all are dying,
 Are dying pairwise!

"Fenesta che lucivi e mò non luci., | "Thou window that hast shone."

Naples.

Andantino malinconico.

40. *p*

1. Fe - nesta che lu - ci - vie mò non
1. Thou window that hast shone, and shin'st no

dolce

lu - ci, Sign' è ca Nen-na mia stace am - ma - la - - ta. S'af -
long - er, Dost thou my Nenna's ill - ness thus be - to - ken? But

faccia la so - rel-la e me lo di - ce: Nen-nel-la to-ja è morta e s'è atter -
now the sis-ter meets me, and she tells me, My love was dead and buried ere I'd

con passione

ra - - ta. Chia - gne - va sem - pe ca dor-me - va
spo - - ken! She wept so long because her couch was

trattenendo

so-la, ah! — Mò dor-me co li muor-te accom - pa - gna -
lone-ly, ah! — And now she lies with man - ya one heart-bro -

col canto

trattenuto

ta!
ken, Mò dor-me co li
and now she lies with

con espress.

col canto

muor-te accom - pa - gna - - ta! ta.
man ya one heart-bro - - ken. der.

1. 2.

“FENESTA CHE LUCIVI E MO NON LUCI.”

1.

Fenesta che lucivi e mò non luci,
 Sign'è ca Nenna mia stace ammalata.
 S'affaccia la sorella e me lo dice:
 Nennella toja è morta e s'è atterrata.
 Chiagneva sempe ca dormeva sola, ah!
 |: Mò dorme co li muorte accompagnata !:|

2.

Va nella chiesa e scuopre lo tavuto,
 Vide Nennella toja comm'è tornata.
 Da chella vocca che n'asceano sciure,
 Mo n'esceno li vierme, oh che piatate!
 Zi Parrocchiano mio, abbice cura, ah!
 |: Na lampa sempe tienece allumata !:|

“THOU WINDOW THAT HAST SHONE.”

1.

Thou window that hast shone, and shin'st no longer,
 Dost thou my Nenna's illness thus betoken?
 But now the sister meets me, and she tells me,
 My love was dead and buried ere I'd spoken!
 She wept so long because her couch was lonely, ah!
 |: And now she lies with many a one heartbroken.:|

2.

To church, and ope the tomb that hides my darling,
 That in her shroud I may again behold her!
 Oh! from the lips whence flowers used to issue,
 Now worms are crawling—ah! how charms must moulder!
 Good Father mine, now have a care, I pray you,
 |: And tend the lamp, that it may never smoulder.:|

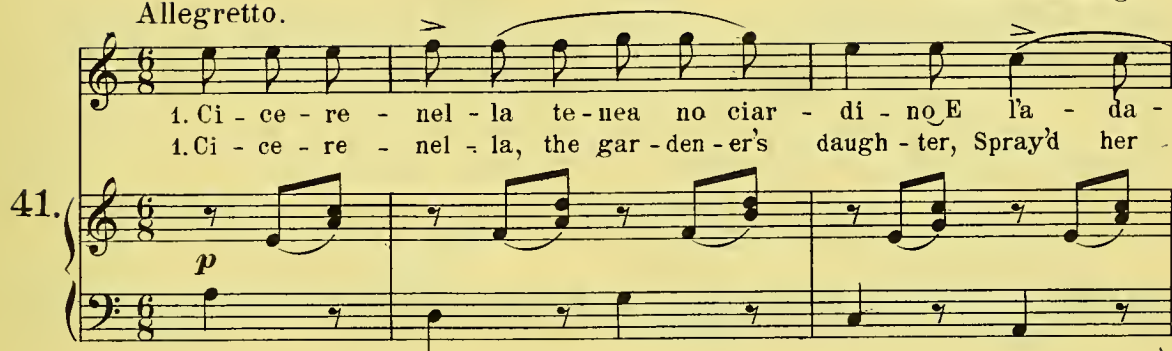
Cicerenella.

Posilipo (Naples).

Tarantella of Posilipo.

Transcription by
Vincenzo de Meglio.

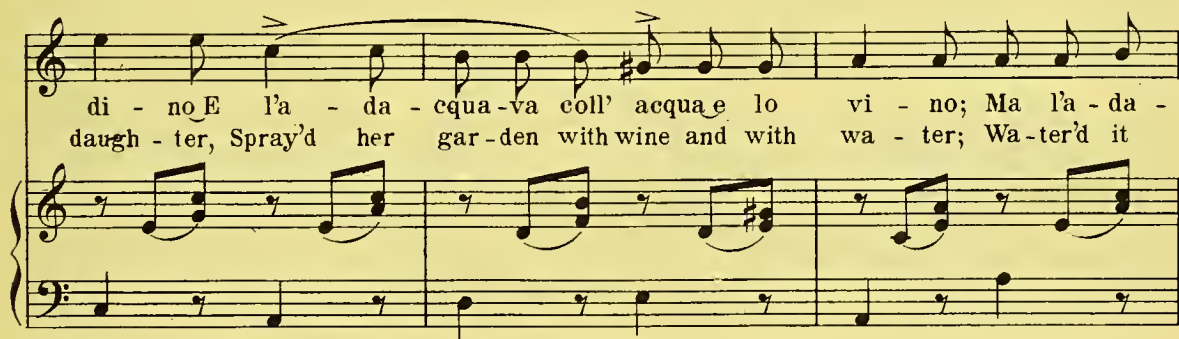
Allegretto.

41. 

1. Ci - ce - re - nel - la te - nea no ciar - di - no E l'a - da -
1. Ci - ce - re - nel - la, the gar - den - er's daugh - ter, Spray'd her



cqua - va coll' a - qua e lo vi - no, Ci - ce - re - nel - la te - nea no ciar -
gar - den with wine and with wa - ter, Ci - ce - re - nel - la, the gar - den - er's



di - no E l'a - da - cqua - va coll' a - qua e lo vi - no; Ma l'a - da -
daugh - ter, Spray'd her gar - den with wine and with wa - ter; Wa - ter'd it



cqua - va pò sen - za lan - cel - la, Chi - sto ciar - di - no è de Ci - ce - re -
well, tho' she had n't a pail, ah! This is the gar - den of Ci - ce - re -

nel - la, Ma l'a - da - qua - va pò sen - za lan - cel - la, Chisto è o ciar -
nel - la, Wa - ter'd it well, tho' she had n't a pail, ah! This is the

di - no de Ci - ce - re - nel - la. Ci - ce - re - nel - la mi - a, sì
garden of Ci - ce - re - nel - la. Ci - ce - re - nel - la dar - ling, my

bo - na e bel - la!
bon - ny belle, ah!

D. C.

CICERENELLA.

1.

|: Cicerenella tenea no ciardino,
 E l'adacquava coll'acqua e lo vino,:|
 |: Ma l'adacquava pò senza lancella...
 Chisto ciardino è de Cicerenella.:|
 Cicerenella mia sì bona e bella !

2.

|: Cicerenella teneva nà gatta
 Ch'era cecata e purzi scontrafatta,:|
 |: La strasceneva co mmeza codella...
 Chesta è la gatta de Cicerenella.:|
 Cicerenella, ecc.

3.

|: Cicerenella teneva no gallo,
 Tutta la notte nce jeva a ccavallo,:|
 |: Essa nce jeva pò senza la sella...
 Chisto è lo gallo de Cicerenella.:|
 Cicerenella, ecc.

4.

|: Cicerenella tenea na gallina
 Che facea l'uovo de sera e mattina,:|
 |: L'avea mparata a magnà farenella...
 Chesta gallina è de Cicerenella.:|
 Cicerenella, ecc.

5.

|: Cicerenella teneva na votta,
 Mettea da ncoppa e asceva da sotto,:|
 |: E non ce steva tompagno e cànnella...
 Chesta è la votta de Cicerenella.:|
 Cicerenella, ecc.

CICERENELLA.

1.

|: Cicerenella, the gardener's daughter,
 Spray'd her garden with wine and with water,:|
 |: Watered it well, tho' she had n't a pail, ah !
 This is the garden of Cicerenella !:|
 Cicerenella, darling, my bonny belle, ah !

2.

|: Cicerenella, because she'd a mind to,
 Kept a pussycat crooked and blind, too,:|
 |: And she would drag it around by the tail, ah !
 This is the pussy of Cicerenella !:|
 Cicerenella, darling, etc.

3.

|: Cicerenella, she had an old rooster,
 All night long on his back he would boost her,:|
 |: Bareback she rode him, and rode him right well, ah !
 This is the rooster of Cicerenella !:|
 Cicerenella, darling, etc.

4.

|: Cicerenella, she had an old hen, too,
 Laid at night and at morning again, too,:|
 |: And she had taught her to feed on cornmeal, ah !
 This is the biddy of Cicerenella !:|
 Cicerenella, darling, etc.

5.

|: Cicerenella her barrel was filling
 From the top while the bottom was spilling,:|
 |: Never a head or a stave to the shell, ah !
 This is the barrel of Cicerenella !:|
 Cicerenella, darling, etc.

La Luisella.

Luisella.

-Naples.

Transcription by
Vincenzo de Meglio.

Allegretto.

42. *p*

Nce sta na giar-de - ne - ra, Se chiamma Lu - i -
There is a gard-ner's daugh-ter, Her name is Lu - i -

sel - la, Da ncop - p'a l'A - re - nel - la Mme vene a nco - je -
sel - la, From up the A - re - nel - la, And she's a tease, I

tà. Nce te - ne no giar-di - no Chin' i ro-sa - ma-ri-na...Lu-vi-
know! Her gar-den's full of rose-mary, No flow'r of sweet-er sa-vor.Lu-vi-

sè, sera e ma - ti - na Non — me ve - nì a 'ppret - ta - re, Lu - vi -
 sè, why can you nev - er Meet me, but you plague me so? — Lu - vi -

p

sè, se-ra e ma - ti - na Non — me ve - nì a 'ppret - tà.
 sè, why can you nev - er Meet me, but you plague me so!

p

f *p* *f*

D. C.

LA LUISELLA.

1.

Nee sta na giardenera,
 Se chiamma Luisella,
 Da ncopp'a l'Arenella
 Mme vene a ncojetà.
 Nce tene no giardino
 Chin'i rosa marina...
 |: Luvisè, sera e mattina
 Non me venì a 'pprettà.:|

2.

Pe chillo vecenato
 Non c'è n'auta nennella
 Comm'essa acconcia e bella
 Da farte nnammurà.
 Fa l'uocchie a zennariello
 Si fa la marranchina...
 |: Luvisè, sera e mattina
 Nou me venì a 'pprettà.:|

3.

Lo naso è profilato,
 La vocca è n'arciulillo,
 Lo musso è russulillo,
 Na razia è lu parlà.
 Doje schiocche janche e rosse
 Sta 'nchella faccia fina...
 |: Luvisè, sera e mattina
 Non me venì a 'pprettà.:|

4.

Na capuzzella tonna,
 Capille a filo d'ore,
 Che 'nce le 'ntrezza Ammore
 Pe farla ciancià.
 E co chill'uocchie pare
 Na stella matutina...
 |: Luvisè, sera e mattina
 Non me venì a 'pprettà.:|

5.

Luvisè, si me te sposo,
 T'accatto li sciuquaglie;
 Lazziette a trenta maglie
 Te voglio fa piglià:
 Te piglio no corpetto,
 Purzi na manteglina...
 |: Luvisè, sera e mattina
 Non me venì a 'pprettà.:|

LUISELLA.

1.

There is a gard'ner's daughter,
 Her name is Luisella,
 From up the Arenella,
 And she's a tease, I know!
 Her garden's full of rosemary,
 No flow'r of sweeter savor:
 |: Luvisè, why can you never
 Meet me, but you plague me so?:|

2.

Among the neighbors' daughters
 There is not one to match her,
 If I could only catch her,
 I should be glad, I vow!
 And when she feels like flirting,
 She'll wink her eye so clever:
 |: Luvisè, why can you never
 Meet me, but you plague me so?:|

3.

Her nose is quite bewitching,
 Over a mouth t' entice you,
 Her coral lips rejoice you,
 Whispering sweet and low,
 And on her cheeks red roses
 With white contend for favor:
 |: Luvisè, why can you never
 Meet me, but you plague me so?:|

4.

Her head is neatly rounded
 Golden her hair, and braided
 By Cupid, who persuaded
 Her to her follies, too!
 No morning star will ever
 Shine brighter than her eyes do:
 |: Luvisè, why can you never
 Meet me, but you plague me so?:|

5.

I'll give you, if you ever
 Marry me, Luisella,
 Fine earrings, so I tell you!
 Rings, and a necklace too.
 I'll buy you a mantilla,
 And love you, dear, for ever:
 |: Luvisè, why can you never
 Meet me, but you plague me so?:|

La vera Sorrentina.

The Real Maid of Sorrento.

Naples.

Transcription by
Vincenzo de Meglio.

Moderato.

43.

1. La ve - det - te a — Pie - di - grot - ta, Tut - t'a
1. When we met at — Pie - di - grot - ta, All her

ffes - ta - e - ra pa - ra - ta, Pe guar - dà la — trup - pa
fin - 'ry — she was wear - ing, To the ar - my — on pa -

n frot - ta, Da la mamma ac - com - pa - gna - ta. Na giac -
rade there With her moth - er — she was far - ing In a

chet - ta ag - gal - lo - na - ta, Na pet - ti - glia — ri - ca -
gold - en - braid - ed jack - et, An em - broi - der'd — waist to

ma - ta, Na gon - nel - la cremme - si - na, E du -
match it, Bright - er eyes I've nev - er seen, ah! And of

jeuoc - chie da ncan - tà, E la bel - la Sor - ren -
crim - son was her gown: And the love - ly Sor - ren -

ti - na La sen - tet - te an - nom - me - nà.
ti - na She was call'd in all the town.

ff

D. C.

LA VERA SORRENTINA.

1.

La vedette a Piedigrotta,
 Tutt'a festa era parata,
 Pe guardà la truppa n'frotta,
 Da la mamma accompagnata.
 Na giacchetta aggallonata,
 Na pettiglia ricamata,
 Na gonnella cremmesina,
 E duje uocchie da ncantà..
 E la bella Sorrentina
 La sentette annommenà.

2.

Da chell'ora nn'aggio pace,
 Stongo sempe a sosperare ;
 Cchiù la rezza non me piace,
 Cchiù no ntenno lo ppescare :
 Co la misera varchetta
 A Sorriento nfretta nfretta
 Ogne sera, 'ogne mmatina
 Vaco lagreme a jettà...
 Ma la sgrata Sorrentina
 Non ha maje da me pietà.

3.

Mme spaventa la tempesta,
 Mme fa affritto la bonaccia,
 Chisto core è sulo nfesta
 Quanno vede chella faccia.
 L'auto juorno, io sbenturato,
 Ca lo mare era ngrossato,
 Mmiezio all'acque de Resina
 Quase stea pe mm'annjà...
 E la sgrata Sorrentina
 Non ha maje de me pietà.

4.

Sì non cura cheste pene,
 Quanto cana, tanto bella,
 Voto strada, e do lo bbene
 A quacc'atita nennella.
 Ma chedè?...vi che sbentura !
 Lampa, e l'aria se fa scura.
 Aggio spersa la banchina...
 La varchetta è p'affonnà...
 Pe tte, sgrata Sorrentina,
 Io me vaco ad affucà !

THE REAL MAID OF SORRENTO.

1.

When we met at Piedigrotta,
 All her fin'ry she was wearing,
 To the army on parade there
 With her mother she was faring
 In a golden-braided jacket,
 An embroider'd waist to match it ;
 Brighter eyes I've never seen, ah !
 And of crimson was her gown :
 And the lovely Sorrentina
 She was called in all the town.

2.

Since that hour my peace is banish'd,
 I am always sadly sighing,
 All my love for fishing's vanish'd,
 Idle too my nets are lying.
 In my lonesome boat returning
 Ev'ry evening, ev'ry morning
 I am hasting to my queen, ah !
 Many a tear I there let fall :
 But th'ungrateful Sorrentina
 Never pities me at all !

3.

I am fearful when 'tis stormy,
 When 'tis calm I'm sad and sadder,
 Only with her face before me
 Does my heavy heart leap gladder.
 Not long since, there came a billow —
 I was sailing, wretched fellow,
 In the bay there by Resina —
 Nearly drown'd me in a squall :
 But th'ungrateful Sorrentina
 Never pities me at all !

4.

If she will not hear me kindly,
 She, who's cruel as she's pretty,
 I'll forsake her, and I'll find me
 Other love, another city !
 Ah ! how dreadful ! Hear the thunder,
 See the lightning flashing yonder !
 Lost in darkness unforeseen, ah !
 Now my boat is sinking down !
 You ungrateful Sorrentina,
 'Tis for you I have to drown !

Santa Lucia.

Naples.

Barcarole.

Andantino.

44. *p*

Sul ma - re luc-ci - ca L'a - stro d'ar - gen - to,
Bright - ly the sil - ver star Shines o'er the o - cean,

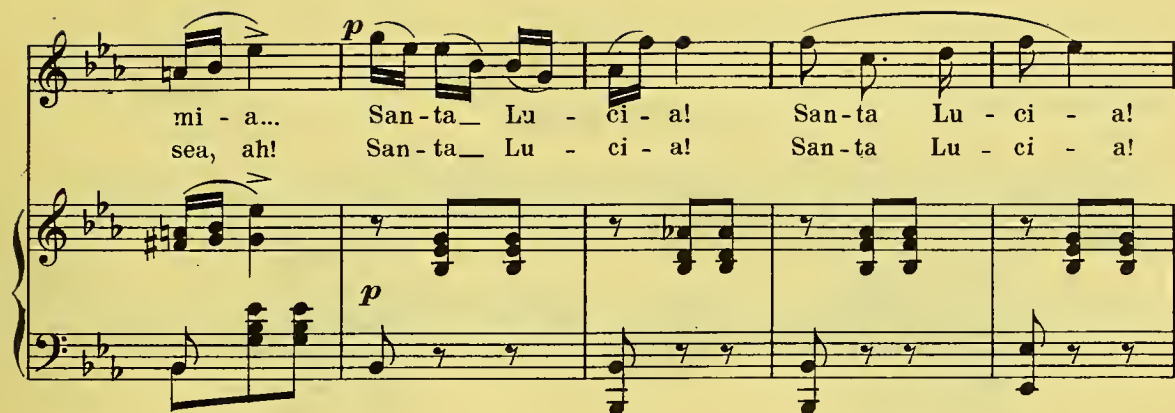
p

Pla - ci - daè l'on - da, Pro - spe-roè il ven-to; Sul ma - re
Fair winds woo bil - lows Calm - ly - in mo-tion, Bright - ly the

luc-ci - ca L'a - stro d'ar - gen-to, Pla - ci - daè l'on - da,
sil-ver star Shines o'er the o - cean, Fair winds woo bil - lows

f

Pro - spe-roè il ven-to; Ve - ni - teal - l'a - gi - le Bar - chet - ta
Calm - ly in mo-tion, My bark shall fleet - ly glide O - ver the



mi - a... San - ta Lu - ci - a! San - ta Lu - ci - a!
 sea, ah! San - ta Lu - ci - a! San - ta Lu - ci - a!

p



f Ve - ni - te al - l'a - gi - le Bar - chet - ta mi - a... San - ta Lu -
 My bark shall fleet - ly glide O - ver the sea, ah! San - ta Lu -

p



ci - a! San - ta Lu - ci - a!
 ci - a San - ta Lu - ci - a!

mf



mf

D. C.

SANTA LUCIA.

1.

|: Sul mare luccica
 L'astro argento,
 Placida è l'onda,
 Prospero è il vento, :|
 |: Venite all'agile
 Barchetta mia !...
 Santa Lucia !
 Santa Lucia !:|

2.

|: Con questo zeffiro
 Così soave,
 Oh ! com'è bello
 Star su la nave !:|
 |: Su passeggeri,
 Venite via !...
 Santa Lucia !
 Santa Lucia !:|

3.

|: O dolce Napoli,
 O suol beato,
 Ove sorridere
 Volle il creato, :|
 |: Tu sei l'impero
 Del armonia !...
 Santa Lucia !
 Santa Lucia !:|

4.

|: Or che tardate ?
 Bella è la sera,
 Spira un aurette
 Fresca e leggera, :|
 |: Venite all'agile
 Barchetta mia !...
 Santa Lucia !
 Santa Lucia !:|

SANTA LUCIA.

1.

|: Brightly the silver star
 Shines o'er the ocean,
 Fair winds woo billows
 Calmly in motion, :|
 |: My bark shall fleetly glide
 Over the sea, ah !
 Santa Lucia !
 Santa Lucia !:|

2.

|: Borne on by willing airs
 So smoothly floating,
 Oh, what a joy when
 Yonder we're boating !:|
 |: Ho, friends ! now all aboard !
 Come sail with me, ah !
 Santa Lucia !
 Santa Lucia !:|

3.

|: Oh charming Napoli !
 Oh happy nation,
 Smiling fair welcome
 From thy creation !:|
 |: Thou realm of harmony,
 All hail to thee, ah !
 Santa Lucia !
 Santa Lucia !:|

4.

|: Why are ye waiting now ?
 Eve glows in splendor,
 Light airs invite ye,
 Cooling and tender :|
 |: Here in my bonny bark
 Come all with me, ah !
 Santa Lucia !
 Santa Lucia !:|

La Carolina.

Caroline.

Naples.

English version by
Maria X. Hayes.

Transcription by
Vincenzo de Meglio.

Allegretto.

45.

ff

The piano introduction is in 2/4 time, marked 'Allegretto' and 'ff'. It consists of six measures. The right hand plays a melody of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment.

The first vocal entry begins with a whole rest in the vocal line, followed by the melody. The piano accompaniment continues with eighth-note chords. The first two lines of lyrics are:

1. Ag-gio vi - sto na fi - gliola, Bel - l'as -

1. I have seen a maid-en slender, Grace-ful,

The piano part features a change in texture, moving from eighth-note chords to a more sustained accompaniment.

The second vocal entry continues the melody. The piano accompaniment provides a harmonic foundation with eighth-note chords. The lyrics for this section are:

sa-jee gra - zi - o - sa, Tut - t'ac - con-cia e vruc-cu - lo - sa, Uh! che

pret-ty, young and spright-ly, And with dark eyes beam-ing bright-ly, Sweet as

The third vocal entry continues the melody. The piano accompaniment remains consistent with eighth-note chords. The lyrics for this section are:

zuc - ca - ro che d'è! Quan - t'è do - ce chel - la voc-ca, Quan - t'è

su - gar, too, is she. My poor heart I must sur - ren-der, She en -

bel - lo chil - lo ri - so! Tu te cri - de mpa - ra - di - so Quan - no
 chants me when she's smil - ing, And her glance is so be - guil - ing, 'Tis like

sta vi - ci - no a te. Quan - t'è bel - lo chil - lo vi - so, Quan - t'è
 Pa - ra - dise to me. She en - chants me when she's smil - ing, And her

do - ce chillo ri - so! Tu te cri - de mpa - ra - di - so Quan - no
 glance is so be - guil - ing, ah! her glance is so be - guil - ing, 'Tis like

sta vi - ci - no a te.
 Pa - ra - dise to me!

last verse

LA CAROLINA.

1.

Aggio visto na figliola,
 Bell'assaje e graziosa,
 Tutt'acconcia e vrucculosa,
 Uh! che zuccaro che d'è!
 |: Quant'è doce chella vocca,
 Quant'è bello chillo riso!
 Tu te cride mparadiso
 Quanno sta vicino a te.:|

2.

Quann'a sera stonco sulo,
 Penso sempe a Carolina;
 Vene nsuonno a mme vicino,
 M'accarezze e se ne va.
 |: Quanno pò se schiara juorno,
 Chella varca menco a mare,
 Voca vo... che buò vocare,
 N'aggio forza de vocà.:|

3.

Caroli quanto si bella
 Co sto musso a cerasiello!
 Ch'aggio fatto io pueriello
 Che mme faje tanto patè?
 |: Dice buono Tata mio,
 Oh! che guajo che è l'ammore!
 Tu te vide ntutte l'ore,
 Mpilo, mpilo ajemè sperè.:|

4.

Tu te cride ca non pozzo?
 Io non songo no falluto;
 No, vestito de velluto
 Te lo faccio mmeretà.
 |: Quanno pò jamm'a Puzzano,
 Chi te dice: quant'è bella!
 Chi: mme pare na fatella
 Mieze a tutte chelle lla.:|

5.

Aggio perzo a pace ntunno,
 Chiù non beco, chiù non sento;
 Faccio sempe nu lamiento;
 Ah chi sa si pensa a me?
 |: Si speranza chiù non aggio,
 Ca tu bene mme vurraje,
 Viene a mare e trovarraje
 Nu cadavere pe tie!:

CAROLINE.

1.

I have seen a maiden slender,
 Graceful, pretty, young, and sprightly,
 With her dark eyes beaming brightly,
 Sweet as sugar, too, is she!
 |: My poor heart I must surrender,
 She enchants me when she's smiling,
 And her glance is so beguiling,
 'Tis like Paradise to me.:|

2.

In the night, alone and weary,
 Thoughts of Caroline come o'er me,
 And in sleep she stands before me
 With a soft, caressing air:
 |: When the dawn is faintly glowing,
 In my bark I'm sadly rowing,
 But so feeble I am growing,
 I've no strength, I do declare!:

3.

Caroline, she is so pretty,
 And her voice, it does so please me;
 Then why should she always tease me,
 Causing my poor heart such pain?
 |: Father tells me — more's the pity! —
 While you love, you'll be in trouble!
 At her sight my woes redouble,
 For I feel my hopes are vain.:|

4.

Do you think I am not able?
 Never mind, I shall not fail yet,
 I can buy a dress of velvet
 Any time that you may care:
 |: When we travel to Puzzano,
 Some will say, She's like a fairy!
 And the others, She is very
 Sweet beside those women there!:

5.

All my peace of mind has left me,
 Nothing now can give me pleasure;
 I am mourning for my treasure;
 Does she ever think of me?
 |: Since of hope you have bereft me,
 There is naught in life to bind me,
 And some morning you will find me
 Floating dead upon the sea.:|

La Fiera de Mast'Andrea.

The Fair of Mast'Andrea.

Naples.

Tarantella.

Allegretto brioso.

Transcription by
Vincenzo de Meglio.

46.

A la fie-ra de Mast' An-
At the fair of Mast' An-

(imitating)

dre - a m'ac - cat - taie no cam - pa - niel - lo, nding - he - te
dre - a, Once I bought my - self a bell, oh! Ting - a - ling,

poco ritard.

ndinghe - teu cam - pa - niel - lo, ohie Me - ne - chel - la, ohie Me - ne -
ting - a - ling, ling, a bell, O - ho, Me - ne - chel - la, oh Me - ne -

col canto

a tempo

chè. A la fie - ra de Mast' An - dre - a m'ac - cat -
 chè! At the fair of Mast' An - dre - a, Once I

a tempo

(imitating)

taie no tam - mur - riel - lo, ttup - pe - te ttup - pe - teu tam - mur -
 bought my - self a drum, oh! Rub - a - dub, dub - a - dub dub! a

ritard.

riel - lo, nding-he - te nding-he - teu cam - pa - niel - lo, ohie Me - ne -
 drum, oh! Ting - a - ling, ting - a - ling ling! a bell! O - ho Me - ne -

col canto

- sempre più -

chel - la, ohie Me - ne - chel - la, ohie Me - ne - chel - la, ohie Me - ne - chè.
 chel - la, oh Me - ne - chel - la, oh Me - ne - chel - la, oh Me - ne - chè!

a tempo

col canto

p

p

A la fie-ra de Mast' An - dre - a m'ac - cat -
At the fair of Mast' An - dre - a, Once I

fp secco

(imitating)

taie no vi - o - li - no, zi - che - te zu - che-teu vi - o -
bought a vi - o - lin, oh! Twee-dle - dy, oo - dle - dy, vi - o -

li - no, nding-he - te nding-he-teu cam - pa - niel - lo, ttup - pe-te
lin, oh! Ting-a - ling, ting-a - ling ling! a bell, oh! Rub - a - dub,

con grazia *ritard.*

ttup - pe-teu tam - mur - riel - lo, ohie Me - ne - chel - la, ohie Me - ne -
dub - a - dub dub, a drum! O - ho! Me - ne - chel - la, oh Me - ne -

col canto

a tempo **f**

chè. A la fie - ra de Mast' An - dre - a m'ac - cat -
 chè! At the fair of Mast' An - dre - a, Once I

p

(imitating)

taie no ca - la - scio - ne, nfrun - ghe - te nfrun - ghe - teu ca - la -
 bought my - self a lute, oh! Plink - e - ty, plunk - e - ty plunk! a

scio - ne, ndinghe - te ndinghe - teu cam - pa - niel - lo, ttup - pe - te
 lute, oh! Ting - a - ling, ting - a' - ling ling! a bell, oh! Rub - a - dub,

ttup - pe - teu tam - mur - riel - lo, zi - che - te zu - che - teu vi - o -
 dub - a - dub dub! a drum, oh! Twee - dle - dy, oo - dle - dy, vi - o -

ritard.

li - no, ohie Me - ne - chel - la, ohie Me - ne - chère. A la
 lin, O - ho, Me - ne - chel - la, oh Me - ne - chè! At the

a tempo **ff**

col canto

fie-ra de Mast' An - dre-a m'ac - cat - ta - ie na scop - pet - ta, na pi -
fair of Mast' An - dre-a, Once I bought my-self a gun, too, Bought a

sto - la e nu can - no - ne, ppà ppà la scop-pet - ta, ppì ppì la pi -
pis - tol and a can - non! Bang! bang! went the gun and Bing! bing! went the

sto - la, bbù bbù lo can - no - ne, ndinghe - te ndinghe - te u cam - pa -
pis - tol! Bum! bum! went the can - non! Ting - a - ling, ting - a - ling went the

niel - lo, ttup - pe - te ttuppe - te u tam - mur - riel - lo, Me - ne - chel - la, Me - ne -
bell! oh, Rub - a - dub, dub - a - dub, went the drum, oh! Me - ne - chel - la, Me - ne -

*con abbandono e rall.**Stretto.*

chel-la, ohie Me-ne - chel-la, ohie Me-ne - chè. M'ac-cat - taie no ca - la -
 chel-la, oh Me-ne - chel-la, oh Me-ne - chè! So I bought my-self a

fp *p* *a tempo*

scio - ne, na scop - pet - taie no can - no - ne, la scop - pet - ta ppà
 lute, I bought a gun, I bought a can - non! And the gun went bang!

cresc. *ff*

ppà, Io can - no - ne bbù bbù, ppà ppà ppà, bbù, ppà
 bang! And the can - non bum! bum! Bang! bang! bang! bum! bang!

ppà ppà, bbù! —
 bang! bang! bum! —

Trippole Trappole.

Song of Spanish origin (Naples).

(For one or two voices.)

Transcription by
Vincenzo de Meglio.

Allegretto.

47.

nè!
nay!

Trip-po - le, trap-po - le, trip - po - le, trap - po - le,
Trip-po - le, trap-po - le, trip - po - le, trap - po - le,

pp

trip - po - le, trap-po - le, trip - po - le, trà! ahi che do - lo - re
trip - po - le, trap-po - le, trip - po - le, trà! Ah! what a pain 'twas!

nè! mam-ma mi - a! ahi che do - lo - re - nè!
nay, Mam-ma dar - ling! ah! what a pain - 'twas, nay!

f

D. C.

TRIPPOLE TRAPPOLE.

I.

Una palomma ghianca m'ha muzzecato 'mpietto ;
 Ahi che dolore nè, mamma mia ! ahi che dolore nè !
 Trippole, trappole, trippole, trappole,
 Trippole, trappole, trippole, trà !

2

Se u core m'ha pigliato, lo sujo me l'ha prommiso ;
 Oje che prejezza, oje mamma mia ! oje che prejezza nè !
 Trippole, trappole, ecc.

TRIPPOLE TRAPPOLE.

I.

Butterfly white would light here,
 Over my heart would bite, here :
 Ah ! what a pain 'twas ! nay, Mamma darling !
 Ah ! what a pain 'twas ! nay !
 Trippole, trappole, trippole, trappole,
 Trippole, trappole, trippole, trà !

2.

Now I have taken thy heart,
 And I will give thee my heart :
 Ah ! 'twill be joyful, eh, Mamma darling !
 Ah ! 'twill be joyful, eh ?
 Trippole, trappole, etc.

Ritornello delle Lavandare del Vomero.
Refrain of the Washerwomen of Vomero.

Naples.

Transcription by
V. de Meglio.

Moderato. *espress. quasi a piacere*

48.

Tu m'aje prom-mi - se quat - - to
You prom - is'd me four ker - - chiefs,

muc - ca - to - - ra: oje muc - ca - to - - ra! oje
yes, four ker - - chiefs, O yes, four ker - - chiefs! O

muc - ca - to - - ra! io sò be - nu - to se, — io
yes, four ker - - chiefs! And I have come to see, — and

sò be - nu - to se mme le vuò da - - re, mme
I have come to see if they are read - - y! if

le vuò da - - re, mme le vuò da - - re, mme
they are read - - y, if they are read - - y, if

le vuò da - - re, mme le vuò da - - re!
they are read - - y, if they are read - - y!

RITORNELLO DELLE LAVANDARE DEL VOMERO.

1.

Tu m'aje prommise quatto muccatora :
 Oje muccatora ! oje muccatora !
 Io sò benuto se...
 Io sò benuto se mme le vuò dare,
 Mme le vuò dare, mme le vuò dare !

2.

E se no quatto, embè dammene doje,
 Chillo ch'è 'ncuollo a te n'è robba toja.

REFRAIN OF THE WASHERWOMEN OF VOMERO.

1.

You promised me four kerchiefs, yes, four kerchiefs,
 O yes, four kerchiefs ! O yes, four kerchiefs,
 And I have come to see —
 And I have come to see if they are ready,
 If they are ready, if they are ready !

2.

And if there are not four, why, give me two, then :
 The one is not your own that you are wearing.

Canzone d'i Zampognari.

Song of the Bagpipers.

Naples.

For one or two voices.

Allegretto moderato.

49. *p*

1. Quan - no na-scet-te Nin - no a Bet-te-lem - - me, E -
 1. When Christ our Lord was born at Beth-le-hem a - far, Al -

ra not-tee pa - re - - a mmie - zo juor - no! Ma-je le
 tho' 'twas night, there shone as bright as noon a star; Nev-er so

stel - le Lu-ste-ree bel - le Se - ve - det - te-ro ac-cus - sì! La
 bright-ly, Nev-er so white-ly Shone the stars, as on that night! The

chiù lu - cen - te Jet - tea chiammà li Ma - giin O - ri-en -
 bright-est star went A - way to call the Wise Men from the O -

Pastorale.

te.
rient.

rall.

CANZONE D'I ZAMPOGNARI.

1.

Quanno nascette Ninno a Bettelemme,
 Era notte e pareva mmiczo juorno !
 Maje le stelle
 Lustere e belle
 Se vedettero accusai !
 La chiù lucente
 Jette a chiammà li Magi, in Oriente.

2.

No n'cerano nemice ppe la terra,
 La pecora pascea co lo lione,
 Co le crapette
 Se vedette
 Lo liopardo pazzia :
 L'urzo e o vitiello,
 E co lu lupo 'npace u pecoriello.

3.

Guardavano le pecore li pasture ;
 E l'angelo, sbrennente chiù de lu sole,
 Comparette,
 E le dicette :
 Nò ve spaventate, nò !
 Contento e riso :
 La terra è arrenventata Paradiso !

SONG OF THE BAGPIPERS.

1.

When Christ our Lord was born at Bethlehem afar,
 Altho' 't was night, there shone as bright as noon
 a star :
 Never so brightly,
 Never so whitely
 Shone the stars, as on that night !
 The brightest star went
 Away to call the Wise Men from the Orient.

2.

There were no foes on Earth, or warfare blazing,
 Beside the lion then the sheep was grazing,
 Safe by the leopard
 Wander'd the shepherd,
 With the bear the calf did play,
 The wolf so savage
 Would not the tender lamb molest or ravage.

3.

While shepherds in the fields their flocks were tending,
 A shining angel came from heav'n descending ;
 When he beheld them,
 Straightway he told them :
 Hear my voice, be not afraid !
 Be glad, rejoice, now,
 For Earth has all become like Paradise, now !

La Festa di Piedigrotta. | The Festival at Piedigrotta.

Naples.

Song of Nocera de' Pagani.

Transcription by
V. de Meglio.

Allegretto espressivo.

50. *p dolce*

St'anno pòrzio vo - glì a la Ma - ron - na i Pie - di -
I'll go a - long this year to see our La - dy of Pie - di -

grot - ta, E tan - to aggio a pre - gà gnopà ca mme nce aveà man -
grot - ta, For I shall tease Pa - pa so long, he'll have to let me

nà; Nce van - no Con - cet - tel - la, Can - ne - tel - la e Porziun - chel - la,
go, And there'll be Con - ce - tel - la, Can - ne - tel - la, Porziun - chel - la,

cresc. *incalz.*

N'zomma nce va chi mò, chi pò, e non se di - ce no; — E
That is to say, who can, will go, and one can - not say no! — And

cresc. *incalz.*

p a tempo *cresc.* *ff stent.*

schit-to ha da toc - ca - rea Bar - ba - rel - la, po - ve - rel - la, De
shall it then be on - ly I, poor lone - ly Bar - ba - rel - la, Who'll

a tempo *cresc.* *ff col canto*

pp a tempo *stent.*

fa - re spu - taz - zel-lae sto go - lio de s'an-noz - zà?
have to stay at home, al-tho' I'd dear-ly love to go?

pp a tempo *col canto* *a tempo*

LA FESTA DI PIEDIGROTTA.

I.

St'anno porz'io vogl'i a la Maronna i Piedigrotta,
 E tanto aggio a pregà gnopà ca mme nce ave à mannà;
 Nce vanno Concettella, Cannetella, Porziunchella,
 N'zomma nce va chi mò, chi pò, e non se'dice nò;
 E schitto ha da toccare a Barbarella, poverella,
 De fare sputazzella e sto golio de s'annozzà?

2.

"Ma tu nun ce può i — se mette a di — sì peccerella;
 La strad'è longa, sà, te può fidà de te la fà?,"
 Io mme la fid'i fà, schitt'a ballà la tarantella,
 Co castagnelle e bà, trecc'a ballà, la lera là!
 Donca dimme de sì, non fa sperire a Barbarella,
 Golio de zetella è peo de graveda porzi.

THE FESTIVAL AT PIEDIGROTTA.

I.

I'll go along this year to see Our Lady of Piedigrotta,
 For I shall tease Papa until he'll have to let me go,
 And there'll be Concettella, Cannetella, Porziunchella,
 That is to say, who can, will go, and one can not say no!
 And shall it then be only I, poor lonely Barbarella,
 Who'll have to stay at home, altho' I'd dearly love to go?

2.

But he will say: "She cannot go, she's yet too young, I tell her;
 The way is long, she is not strong, — she'll do as she is told!"
 But I am strong enough to go and dance the tarantella,
 Clicking the castanets, away we fly, and let him scold!
 So now say yes, and do not make me cry, poor Barbarella!
 Ah! what a young girl wants, she wants far more than one that's old!

"A Ischia no nce so tanta ventaglie.,," "In Ischia there are not so many fans."

Ischia (Naples).

For one or two voices.

Allegretto.

1. A I - schia no nce so — tan - ta — ven - ta - glie, Nè
1. In I - schia there are not — so man - - y fans, love, Or

51. *sempre p*

fra - vo - lea Ma - ra - no... Nfrunchete, nfrun - che - te, nfrun - che - te, nfrà... Nè
strawb'ries in Ma - ra - no, Nfrun - che - te, nfrun - che - te, nfrun - che - te, nfrà, Or

fra - vo - lea Ma - ra - no e — ce - ra - sel - - le; —
straw-b'ries in Ma - ra - no, or so man - y cher - - ries, —

"A ISCHIA NON NCE SO TANTA VENTAGLIE."

1.

A Ischia non nce so tanta ventaglie,
Nè fravole a Marano...
Nfrunchete, nfrunchete, nfrunchete, nfrà...
Nè fravole a Marano e ceraselle;

2.

Non passano pe Crape tanta quaglie,
Nè veneno da Massa...
Nfrunchete, ecc.
Nè veneno da Massa oje recotelle;

3.

A mare non ce so tanta fragaglie,
De quante ne frezzie...
Nfrunchete, ecc.
De quante ne frezzie co st'uocchie belle.

"IN ISCHIA THERE ARE NOT SO MANY FANS."

1.

In Ischia there are not so many fans, love,
Or strawb'ries in Marano,
Nfrunchete, nfrunchete, nfrunchete, nfrà,
Or strawb'ries in Marano, or so many cherries;

2.

And not so many quail fly over Capri,
Nor can you find in Massa,
Nfrunchete, etc.,
Nor can you find in Massa so many cheeses,

3.

Nor are there in the sea so many minnows
As in your eyes are arrows,
Nfrunchete, etc.,
As in your eyes are arrows, love, for your lovers!

La Capuana.

The Girl from Capua.

Capua (Naples).

For one or two voices.

Larghetto.

p

1. No juor - no jen - no a spas - - - - - so
1. One day I went a - walk - - - - - ing

52.

dolce

Oje, pe lo ma - - - - - re: Sto co - re mme ca -
Down by the strand there, When all at once my

riten.

det - - te Int' a l'a - re - - - - - na!
heart fell In - to the sand there.

p *riten.*

LA CAPUANA.

1.

No juorno jenne a spasso
 Oje, pe lo mare :
 Sto core mme cadette
 Int'a l'arena !

3.

Io so benuto, pe
 Te lo cercare,
 Io senza core, e tu...
 Duje ne tiene !

2.

Addimmannaje a cierte
 Marenare :
 Dicen, che l'hanno visto
 Oje mpiett'a tene !

4.

E quann'è chesto, embè,
 Sa, che può fare ?
 Lo tujo mme daje e
 Lu mio tiene !

THE GIRL FROM CAPUA.

1.

One day I went a-walking
 Down by the strand there,
 When all at once my heart fell
 Into the sand there.

3.

Now I have come to find it,
 Ask it of you, love,
 I am without a heart now,
 And you have two, love.

2.

I asked the fishermen near me
 Whether they'd seen it ;
 Look in her breast, they told me,
 There we have seen it.

4.

But as 'tis so, I'll tell you
 What you can do, love,
 If you will give me your heart,
 Keep mine for you, love.

Canzone di Somma.

Song from Somma.

Somma (Naples).

Transcription by
V. de Meglio.

Allegro moderato.

53. *p*

Ai - za - je l'uo - chie 'ncie - lo, vid -
When I was gaz - ing sky - ward, I

di na stel - la, A la ca - la - ta ne ve -
saw one star a - bove, And then, on look - ing down, Two

dolce sottovoce e rall. un poco

det - te_ do - je. Vi ca mam - me - ta mo non ce
stars I_ saw, my love! Now, my dar - ling, your moth - ers a -

col canto *p*

dolce

stà, _____ Scinne, nen - na, ca t'aggi'a par - là! _____ scin-ne,
 way! _____ So come down, I have some-thing to say! _____ so come

più mosso

scin-ne, ca t'ag-gi'a par - là!
 down, I have some-thing to say!

più mosso *p legato*

D. C.

CANZONE DI SOMMA.

1.

! : Aizaje l'uoocchie 'ncielo, viddi na stella ; :
 A la calata ne vedette doje :
 Vi ca mammeta mo non ce stà,
 Scinne, nenna, ca t'aggi' a parlà !
 Scinne, scinne, ca t'aggi' a parlà !

2.

! : Mmiezo sta strada nce doje sorelle, :
 Co tutte doje vurria fa all'ammore.
 Vi ca mammeta, ecc.

3.

! : Me n'avesse lo cielo destinata :
 Una pe sposa, l'auta pe cainata !
 Vi ca mammeta, ecc.

SONG FROM SOMMA.

1.

! : When I was gazing skyward,
 I saw one star above, :
 And then, on looking down,
 Two stars I saw, my love !
 Now, my darling, your mother's away,
 ! : So come down, I have something to say. :!

2.

! : There are two sisters living
 Together on the street, :
 And I could fall in love,
 Whichever I may meet !
 Now, my darling, etc.

3.

! : Had only Heaven will'd it
 That one should be my wife, :
 I'd love the other like
 My sister all my life !
 Now, my darling, etc.

La Calavresella.

The Calabrian Maiden.

Calabria.

Allegretto.

p

54. *p*

1. Se - ra - la vid - di, la - Ca-lavre-sel -
 1. I - met her at eve - ning, My Ca - la-bri-an maid -

*pp**riten. un poco*

la. Chia - no, chia - nil - lo da l'a - cqua ve - ni - va, Chiano, chia -
 en; Slow - ly, how slow - ly she came from the wa - ter, Slowly, how

dolce *colla voce*

a tempo

nil - lo da l'a - cqua ve - ni - va: Ca - la - vre - sel - la ac - con - cia e
 slow - ly she came from the wa - ter, Slen - der and fair, with wa - ter

a tempo

1. 2.

3.

bel - la, Ca - la - vre - sel - la, Ca - la - vre - sè! Ed - sè!
 lad - en, Lad - en with wa - ter, slen - der and fair. Said fair!

p

LA CALAVRESELLA.

1.

Sera la viddi, la Calavresella,
 |:Chiano, chianillo da l'acqua veniva:|
 Calavresella acconcia e bella,
 Calavresella, Calavresè!

2.

Ed io le dissi: "Addio, Calavresella!
 |:Na veppeta de st'acqua mme darria!,,:|
 Calavresella, ecc.

3.

Ed essa mme respunne, garbata e bella:
 |: "Non sulo l'acqua, la perzona mia!,,:|
 Calavresella, ecc.

THE CALABRIAN MAIDEN.

1.

I met her at evening, my Calabrian maiden,
 |:Slowly, how slowly she came from the water,|
 Slender and fair, with water laden,
 Laden with water, slender and fair!

2.

Said I: "Good evening, O Calabrian maiden!
 |:I should be glad of a taste of your water!":
 Slender and fair, etc.

3.

And she responded, that beautiful maiden:
 |: "Take it, and welcome, and also myself, sir!":|
 Slender and fair, etc.

La Scillitana.

The Maiden of Scilla.

Scilla (Calabria).

Arr. by H. Reimann.

Allegro e sempre appassionato. (♩ = 120)

55. *pp sempre staccato quasi chitarre*

1. Vit - ti na ti - gra
1. I've seen a ti - ger

din - ta na sil - va seu - ra, na sil - va seu - ra,
roaming the gloomy for - est, the gloom - y for - est,

e - cu luchi - antu mi - u mansue - ta fa -
And there I needed on - ly my tears to tame

fz ri!
it.

pp *fz*

LA SCILLITANA.

1.

Vitti na tигра dinta na silva scura,
E cu lu chiantu miu mansueta fari ! .

2.

Vitti cu l'acqua na marmura dura
Calunnu a guccia a guccia arimudari !

3.

E vui che siti bedda criatura,
Vi ni riditi destu chiantu amari?

THE MAIDEN OF SCILLA.

1.

I've seen a tiger roaming the gloomy forest,
And there I needed only my tears to tame it.

2.

I've seen how dropping water has fall'n with no rest,
Long on the hardest marble, and overcame it.

3.

Yet you deride my sorrow when 'tis sorest,
Tho' 'tis your charms my heart owns, and so inflame it !

La Catanzarese.

The Maid of Catanzaro.

Catanzaro (Calabria).

Andantino.

p

1. Cru - del! di che pec - ca - to a
1. O cru - el maid! what sin ev - er

56.

do - ler t'ha - i, Se d'uc - ci -
can tor - ment you, If to kill

der chi t'a - ma non ti pen - ti? Ah! ah!
me, your love, may not re - pent you? Ah! ah!

LA CATANZARESE.

1.

Crudell di che peccato a doler t'hai,
Se d'uccider chi t'ama non ti penti?

3.

Come tratti il nemico, se tu dai
A me che t'amo sì tanti tormenti?

2.

Se il mancar di tua fe si leggier fai,
Di che altro peso il cor gravar ti senti?

4.

Ben dirò che justizia in ciel non sia
Se a veder tardi la vendetta mia.

THE MAID OF CATANZARO.

1.

O cruel maid! what sin ever can torment you,
If to kill me, your love, may not repent you?

3.

How will you treat a foe, then, if you so slight me,
When thro' my loving heart you pain and spite me?

2.

If you the faith you plighted can break so lightly,
What else may bind your wanton heart more
tightly?

4.

I'll say, there lives no justice in heav'n above me,
Should vengeance fail me, that no more you love me.

Canzuna di li Carriteri,

Song of the Wagoners.

Palermo (Sicily).

Largo non troppo.

57. *p sotto voce* *lento*

*assai espress.*Cre voice. *pp*

1. lu par-tue su' cu - strit - - - tu
 1. Now 'tis the hour to part, _____ nor

p a tempo

di par - ti - ri, Cia - tu, ti las - - - su
 can - I stay it, Dear love, I leave thee

— stu co - ri cu - stan - - ti;
 — a heart nev - er chang - - - ing,

p *f*

sotto voce

Cia - tu, ti las - - - su stu co - ri eu -
 dear love, I leave thee a heart nev - er

pp

rall. molto **Chorus.** *p Poco più*

stan - ti. To - i - nel - la, to - i, na - i, na - i,
 chang - ing. To - i - nel - la, to - i, na - i, na - i,

rall. col canto *p*

p

na, To - i - nel - la, to - i, na - i, na,
 na, To - i - nel - la, to - i, na - i, na,

p

cresc. poco a poco

to - i - nel - la, to - i, na - i, na - i, na!
 to - i - nel - la, to - i, na - i, na - i, na!

ff

a piacere portando la voce

To - i - nel - la, to - i, na - i, na!
 To - i - nel - la, to - i, na - i, na!

col canto *f*

CANZUNA DI LI CARRITERI

1.

Iu partu e su' custrittu di partiri,
 |: Ciatu, ti lassu stu cori custanti,:|
 Toinella, toi, nai, nai, nà, ecc.

3.

Di nottitempu ti vegnu a vidiri,
 |: Ti staju comu un'ùmmira davanti,:|

2.

A tia lu lassu e non mi l'hâ' tradiri,
 |: Nun fari ca lu fidi a n'autru amanti,:|

4.

Si senti ventu, su' li me' sospiri,
 |: L'acqua ca vivirai su' li me' chianti!,:|

SONG OF THE WAGONERS.

1.

Now 'tis the hour to part, nor can I stay it,
 |: Dear love, I leave thee a heart never-changing,:|
 Toinella, toi, nai, nai, nà, etc.

3.

When all is night around, I shall be nigh thee,
 |: As 't were a shadow arising before thee,:|

2.

I leave it all to thee, do not betray it,
 |: Nor let thine own heart to others be ranging,:|

4.

If thou dost hear the breezes, 't is my sighing,
 |: My tears, the water to drink thou dost pour thee,:|

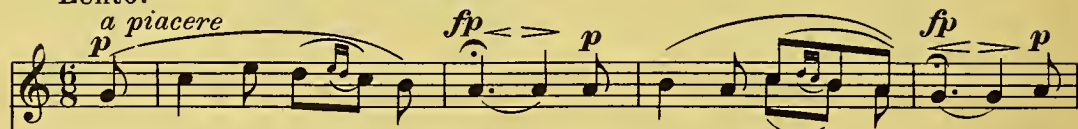
Alla Fontana.

By the Spring.

Palermo (Sicily).

Melody with Chorus.

Lento.

a piacere

1. Mam-ma, nun mi man-na - ri al-lac-qua su - - la, Pic -

1. Mam-ma, pray, do not send me to the spring a-lone, For

Tenors.

CHORUS.

Basses.

Ah! —

Ah! —

Ah! —

Ah! —

Lento.

p a piacere

ciot-ta su-gnue mi-men-tu a ghiu-ca - ri. Pri stra-ta mi ca -
I am young, and may be-gin to play there; To-day by chance I

Ah! —

Ah! —

Ah! —

Ah! —



fp *p* *fp* *p* *fp* *p*

scò — la tu - vag - ghiu - - la — E un pic - ciut - ted - du mi — l'hap -
lost — the ker - chief I — had on, — A fine young fel - low found — it

fp *fp* *fp*

Ah! — Ah! — Ah! —

fp *fp* *fp*

Ah! — Ah! — Ah! —

fp *p* *fp* *p* *fp*

rall. *fp* *f*

pi a pig - ghia - ri. To - i - nel - la, to - i - nà, to - i - nel - la, to - i - nà! —
on the way there. To - i - nel - la, to - i - nà, to - i - nel - la, to - i - nà! —

fp *f* *fp* *f*

Ah! To - i - nel - la, to - i - nà, to - i - nel - la, to - i - nà! —

fp *f*

Ah! To - i - nel - la, to - i - nà, to - i - nel - la, to - i - nà! —

rall. *fp* *f*

D. C.

ALLA FONTANA.

I.

Mamma, nun mi mannari all'acqua sula,
 Picciotta sugnu e mi mentu a ghiucari;
 Pri strata mi cascò la tuvagghiula,
 E un picciutteddu mi l'happi a pigghiari.
 Toinella, toinà, toinella, toinà !

2.

E poi mi dissi, ch'è bedda sta gula,
 Ca un vasuneddu ci vurrissi dari,
 E si ti'ngagghiu 'n'autra vota sula
 Tutti li santi ti fazzu chiamari.

BY THE SPRING.

I.

Mamma, pray do not send me to the spring alone,
 For I am young, and may begin to play there;
 To-day by chance I lost the kerchief I had on,
 A fine young fellow found it on the way there.
 Toinella, toinà, toinella, toinà !

2.

And then he said to me: "Your neck is very sweet,
 And I should like to kiss it, tho' no leave be given;
 But if another time alone we chance to meet,
 I'll make you call on all the saints in heaven!"

Lu Labbru.

The Lips.

Sicilian words by
Abbé G. Meli.

Palermo (Sicily).

Transcription by
F. Paolo Frontini.

59. *p delicato* *rall.*

con semplicità
p

1. Dim - mi dim - mi, a - puz - za ni - ca, Un - ni
1. Tell me, ti - ny bee, oh tell me, Whith - er

p seguendo il canto

vai cus - sì ma - ti - nu? Nun cè ci - ma chi ar - rus - si - ca Di lu
now so ear - ly hie - ing? There's no mountain - top a - round us Yet in

p legato

rall.

mun - ti a nui vi - ci - nu, Nun cè ci - ma chi ar - rus - si - ca Di lu
gold - en sun - shine ly - ing; There's no mountain - top a - round us Yet in

rall.

ten.
mun-tia nui — vi - ci - nu. Tre - ma an - co - ra an - co - ra
gold - en sun - shine ly - ing; Still the wav - ing meadows

ten.
col canto *f* *p*

lu - ci La - ru - gia - da 'ntra li pra - ti; Du - n'ac - cu - ra nun ti ar -
glis - ten All a - round in pearl - y splen - dor, Have a care, or you will

f *p*

f *con grazia* *p*
ru - ci L'a - - li - d'o - ru di - - li - ca - ti, Du - n'ac -
mois - ten Un - a - wares your wing - lets ten - der, Have a

f *p*

f *p con grazia*
cu - ra nun ti ar - ru - ci La - li - d'o - ru di - - li - ca - ti!
care, or you will mois - ten Un - a - wares your wing - lets ten - der.

f *p* *col canto* *f*

LU LABBRU.

1.

Dimmi dimmi, apuzza nica,
 Unni vai cussi matinu?
 |: Nun cc'è cima chi arrussica
 Di lu munti a nui vicinu. :|
 Trema ancora, ancora luci
 La rugiada 'ntra li prati;
 |: Dun'accura nun ti arruci
 L'ali d'oru delicati. :|

2.

Li ciuriddi durmigghiusi
 'Ntra li virdi soi buttuni
 |: Stannu ancora stritti e chiusi
 Cu li testi a pinniluni. :|
 Ma l'aluzza s'affatica!
 Ma tu voli e fai caminu!
 |: Dimmi dimmi, apuzza nica,
 Unni vai cussi matinu?:|

3.

Cerchi meli? E s'iddu è chissu,
 Chiudi l'ali e 'nn ti straccari;
 |: Ti lu 'nsignu un locu fissu,
 Unni hai sempri chi sucari. :|
 Lu conosci lu miu amuri
 Nici mia di l'occhi beddi?
 |: 'Ntra ddi labbra cc'è un sapuri,
 'Na ducizza chi mai speddi. :|

4.

'Ntra la labbru culuritu
 Di lu caru amatu beni
 |: Cc'è lu meli cchiù squisitu...
 Suca, sucalu ca veni. :|
 Ddà cci misi lu Piaciri
 Lu so nidu 'ncilippatu,
 |: Pri adiscari, pri rapiri
 Ogni cori dilicatu. :|

THE LIPS.

1.

Tell me, tiny bee, O tell me,
 Whither now so early hieing?
 |: There's no mountain-top around us
 Yet in golden sunshine lying; :|
 Still the waving meadows glisten
 All around in pearly splendor:
 |: Have a care, or you will moisten
 Unawares your winglets tender. :|

2.

Ev'rywhere the sleepy flowers
 On their stems are nodding lightly,
 |: Dreaming thro' the early hours
 With green buds all folded tightly. :|
 But the wings bid fair to fail ye!
 Yet still on and on you're flying:
 |: Tell me, tiny bee, O tell me,
 Whither now so early hieing?:|

3.

Seek you honey? If such the case is,
 Fold your wings, no longer tire them,
 |: For I'll show you where a place is
 Stor'd with sweets as you desire them! :|
 Do you know my darling Nici,
 Bright of eye and fair in favor?
 |: 'Tis between her lips I'll teach ye
 Where to find the sweetest flavor. :|

4.

Honey lies 'twixt lips like roses
 Of my own, my only treasure,
 |: Sweeter than on all your posies;
 Suck it, suck it at your pleasure! :|
 Joy herself has made her nest there,
 Nest of sugar most enticing:
 |: Tender heart that wins its quest there,
 On its way, shall go rejoicing. :|

Canto del carcerato.

Song of the Prisoner.

Palermo (Sicily).

Lento.
a piacere

1. A - mi - ci, a - mi - ci, chi'n _____ Pa - - ler - mu
1. Ah friends and comrades all, _____ who _____ forth are

60.

fp *col canto* *p*

a tempo *a piacere*

ji - ti, _____ Mi sa - lu - ta - ti dda _____ bed - da ci -
far - ing, _____ My love to fair Pa - ler - - - mo - ye are

a tempo *fp* *col canto*

a tempo *a piacere*

ta - ti, _____ Mi sa - lu - ta - ti li _____ fra - ti e l'a -
bear - ing; _____ A greet - ing give to all _____ my friends, my

a tempo *col canto* *p*

p sotto voce *a tempo*

mi - ci, Pu - ru dda vicchia - red - - - da di mè ma - tri,
broth - er, A ten - der greet - ing, too, for my old moth - er,

p

ppp e rit. *a tempo*

— Ah! di mè ma - - - tri.
— for my old moth - - - er! ✓

col canto *p espr. molto*

p

p

p

D.C.

CANTO DEL CARCERATO.

1.

Amici, amici, chi'n Palermu jiti,
 Mi salutati dda bedda citati,
 Mi salutati li frati e l'amici,
 Puru dda vicchiaredda di mè matri.

2.

Spjätini di mia chi si ni dici,
 Si li me' cosi sunnu ctitati;
 Giacchi, si voli Diu, comu si dici,
 Di novu ci haju a ghiri a libirtati.

SONG OF THE PRISONER.

1.

Ah, friends and comrades all, who forth are faring,
 My love to fair Palermo ye are bearing;
 A greeting give to all my friends, my brother,
 A tender greeting, too, for my old mother.

2.

See what in town they all of me are saying,
 And see if my affair is growing quiet;
 For then, if God so will as I am praying,
 My longing eye in freedom soon shall spy it.

Serenata.

Palermo (Sicily).

Serenade.

Lento.

61. *p*

1. 'Nta sta — va — ned — da
1. There is — a snake — that

sotto voce

cei ab — — — bi — ta un seur — su — ni, La not — ti af — fac — cia e
lives — — — in yon — der al — ley, He is a — broad by

pp

lu — — — jor — nu'un cum — pa — — ri. La
night, — — — by day he's miss — — ing, Up —

ff *p*

not - ti af - fac - cia ver - - - su li du' u - ri,
on the stroke of two he forth will sal - ly,

Spin-ci la te - stae si met-ti a fri - sca - - ri.
Raise up his head, and then you hear him hiss - - ing.

cresc. - - - *ed* - - - *accel.* -

sempre *f* *dim.* *p* **Ending.**

SERENATA.

1.

'Nta sta vanedda cci abbita un scursuni,
 La notti affaccia e lu jornu 'un cumpari.
 La notti affaccia versu li du'uri,
 Spinci la testa e si metti a friscari.

2.

E quannu jetta lu friscu d'amuri,
 Tanti dunnuzzi schetti fa 'ffacciari.
 O tu, picciotta, guardati l'onuri,
 Accura... nun ti fari muzzicari.

3.

'Nta sta vanedda cc'è 'na picciridda
 China d'amuri e mi fa pazziari,
 Lucenti è la sò facci comu stidda,
 A la mudestia un ancilu mi pari;

4.

Oh Diu, fussi pri mia l fuss' iu pri idda !
 Si sò matruzza mi la voli dari !
 Tantu haju a fari 'nsina ch'haju ad idda,
 Ca lu mè'mpegnu mi l'haju a passari

SERENADE.

1.

There is a snake that lives in yonder alley,
 He is abroad by night, by day he's missing,
 Upon the stroke of two he forth will sally,
 Raise up his head, and then you hear him hissing.

2.

And when they hear the snake a love-lay hissing,
 Maidens will run to look, and many are smitten;
 But you, my darling girl, beware his kissing,
 For if you are not careful, you'll be bitten.

3.

And in the alley dwells the sweetest maiden,
 Bright as a star her lovely face is beaming,
 She is so full of charms, my heart they madden,
 As any angel, too, she's pure in seeming.

4.

Oh heav'n! if she were mine, my only treasure!
 If I can only gain her mother's favor,
 There's nothing I'll deny to give her pleasure,
 And I'll fulfil my vow to love her ever.

"Cori, curuzzu.,

"Oh heart, my own heart."

Palermo (Sicily).

Popular Refrain.

Lento. *a piacere*

1. Co - ri, cu - ruz - - - - - zu, nun —
 1. Oh heart, my own — — — — — heart, fear —

62. *f* *col canto*

molto lento *pp*

— ti — du - bi - ta - - - - - ri, —
 — not — I'll — for - sake — — — — — thee, —

f *col canto* *pp*

p a piacere

Nun ti pig - ghia - - - - -
 Let gloom - y sor - - - - -

f *col canto*

pp

Red. ** Red.* ** Red.* ** Red.* ** Red.*

ri di ma - lin - cu - ni - a.
row o'er - shad - ow - thee nev - er;

f molto lento *pp*

f col canto *pp*

Red. * *Red.* * *Red.* *

Allegro.

brillante
a tempo

f

cresc. a poco a poco

D. C.

"CORI, CURUZZU.,"

1.

Cori, curuzzu, nun ti dubitari,
Nun ti pigghiari di malincunia.

2.

Tu sula 'nta stu pettu cci pô' stari,
Tu sula ca sarai l'amanti mia.

3.

E vaju a liettu e' un pozzu arripusari,
Si 'na pidata jettu pensu a tia,

4.

Dunca, caruzzu, comu avemu a fari,
Semu junciuti pi gran simpatia.

"OH HEART, MY OWN HEART."

1.

Oh heart, my own heart, fear not I'll forsake thee,
Let gloomy sorrow o'ershadow thee never;

2.

Within my breast here for shelter betake thee,
For thou, thou only, shalt be mine for ever.

3.

I seek for slumber, yet still I am waking,
I think on thee still, each step I am taking.

4.

So tell me, darling, why linger we longer?
Can love unite us together yet stronger?

"Amuri, amuri!,,

"O Love! O Love!"

Palermo (Sicily).

Larghetto patetico.

63.

pp

con passione p

1. A -
1. O

mu - ri, a - mu - ri, chi m'ha' fat - tu fa - - ri! _____
Love! O Love! How have you led mea - stray, _____ now! _____

perdendosi

Li sen - zii mi l'ha' mi -
My sens - es all are tak -

- su'n fan - ta - si - a,
- ing leave of me, ah!

p

Lu pa - tri - no - stru m'ha' fat - tu scur -
A Pa - ter - nos - ter I can nev - er

da - - ri, E
say now, And

la mi - ta - ti di la 'vim - ma - ri - a;
I've for - got - ten half th'A - ve Ma - ri - a!

pp espressivo

f

Tempo I.

2. Lu
2. I

pp

f

D. S.

Ending.

"AMURI, AMURI!,,

I.

Amuri, Amuri! chi m'ha' fattu fari!
 Li senzii mi l'ha' misu'n fantasia,
 Lu *patrinostu* m'ha' fattu scurdari,
 E la mitati di la *'vimmaria*;

2.

Lu *creddu* nun lu sacciu 'ncuminciari,
 Vaju a la missa e mi scordu la via;
 Di novu mi voggh'iri a vattiari,
 Cà turcu addivintai pr'amari a tia.

"O LOVE! O LOVE!"

I.

O Love! O Love! How have you led me astray, now!
 My senses all are taking leave of me, ah!
 A Paternoster I can never say now,
 And I've forgotten half th' Ave Maria!

2.

I can't remember how the Credo c'mences,
 And when I go to mass, I miss the way, too;
 I must be rebaptized for my offences:
 And all for love of you I've gone astray, too!

Malatu p'amuri.

Lovesick.

Palermo (Sicily).

Andante.

con molta malinconia

64.

1. Ta - lī - an - nu - tia lu spīs - su, — Su - gnu
 1. When you oft - en mēet my gaz - es, — On my

p col canto

tut - tu am - ma - rag - gia - tu, — Lu mè san - gu'un è lu
 sens - es fren - zy seiz - es, — Thro' my ver - y blood it

con abbandono

stis - su, — Co - muun ge - lu è di - vin - ta - tu. — Cu st'uc -
 rac - es, — In my veins the 'cur - rent freez - es; — And I

col canto

morendo

chiuz - zi ti — ta - li - u, — Mo - ru, spa - si - mue — di -
 stand and look — up - on you, — I am rav - ing, faint - ing,

molto legato

ten.

li - ru, lu mi sen - tu'n tra — lu co - ri — 'Na man -
 dy - ing! Tho' I — dreamt my heart — had won you, — I have

col canto

pp *rall.*

ca - za di — ri - spi - ru.
 on - ly breath — for sigh - ing.

pp *rall.* *f* *a tempo* *ff*

p

dim. *D. C.*

MALATU P'AMURI.

1.

Taliannuti a lu spissu,
 Sugnu tuttu ammaraggiatu,
 Lu mè sangu 'un è lu stissu
 Comu un gelu è divintatu;
 Cu st'ucchiuzzi ti talu,
 Moru, spasimu e diliru,
 Io mi sentu 'ntra lu cori
 'Na mancaza di respiru.

2.

Vinni 'u medicu a osservari
 Li me' affanni e li me' peni,
 Io mi misi a raccontari
 La caciuni d'unni veni.
 E lu medicu mi dissi:
 Figghiu, lassa sta partita,
 Si ssa donna tu nun lassi
 Poco dura la tò vita.

3.

Iu sintennu ddu parrari
 Cci rispuasi a vuci forti:
 A sta donna 'un so lassari,
 Nun mi scantu di la morti;
 Idda stissa lu pò diri
 S'è sinceru lu mè amuri,
 M'accuntentu di muriri,
 E 'un chiamarmi tradituri!

LOVESICK.

1.

When you often meet my gaze,
 On my senses frenzy seizes,
 Thro' my very blood it races,
 In my veins the current freezes;
 And I stand and look upon you;
 I am raving, fainting, dying!
 Tho' I dreamt my heart had won you,
 I have only breath for sighing.

2.

Now the doctor came to see me,
 In my sorrow and my anguish,
 And I soon began to tell him
 What it was that made me languish.
 Said the doctor, like a prophet:
 O my son, you are but human,
 And your life will be the forfeit
 If you do not leave this woman!

3.

When I heard the doctor's sermon,
 I replied, and told him loudly:
 I can never leave this woman,
 As for Death, I'll meet him proudly!
 Let her tell you, if she care to,
 If a love were ever greater;
 I would sooner die, than dare to
 Live and bear the name of traitor!

Canto de' contadini Etnei.

Song of the Peasants from Etna.

Catania (Sicily).

(For one or two voices.)

Larghetto.

a piacere
p
Cum - ma - ri Ni - na! Cum - ma - ri Ni - na, Cum - ma - ri Vi -
Hey! kim - mer Ni - na! Hey! kim - mer Ni - na, Hey! kim - mer Vi -

65. *pp*
a tempo
ten.
ten.

*Ed. **

ten.
cen - za, Min - ti - ti - via len - za Ca na - sciù 'nguà 'nguà. —
cen - za! Not man - y months hence a Wee "guah-guah" you'll see! —

lunga
ten.
ten.
lunga

a tempo
ten.
ten.
— Cum - ma - ri Ni - na, Cum - ma - ri Vi - cen - za, Min - ti - ti - via
— Hey! kim - mer Ni - na, Hey! kim - mer Vi - cen - za! Not man - y months

a tempo
ten.
ten.
ten.

lunga

len - za Ca na-sciù 'nguà 'nguà. —
 hence a Wee "guahguah" you'll see! —

lunga a tempo p

Ped. * *Ped.* *

2. Ha - vi set -
 2. I have been

1-3.

morendo

Ped. * *Ped.* * *Ped.* *

Ending.

8

morendo

Ped. * *Ped.* * *Ped.* *

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CANTO DE' CONTADINI ETNEI.

1.

Cummari Nina,
 Cummari Vicenza,
 Mintitivi a lenza
 Ca nasci 'u 'ngua 'ngua.

3.

S'è masculiddu
 Lu mannu a la scòla,
 S'è fimminedda
 Quazetta mi fa.

2.

Havi sett'anni
 Ca su' maritata,
 Nun passa st'annata
 Mi chianu mamà.

4.

Cummari Nina,
 Cummari Vicenza,
 Mintitivi a lenza
 Ca nasci 'u 'ngua 'ngua.

SONG OF THE PEASANTS FROM ETNA.

1.

Hey! kimmer Nina!
 Hey! kimmer Vicenza!
 Not many months hence a
 Wee "guah-guah" you'll see!

3.

If it's a daughter,
 I'll set her to knitting,
 If a boy, then, as fitting,
 To school off goes he!

2.

I have been married
 Sev'n years altogether,
 Before 'tis another
 A mother I'll be!

4.

Hey! kimmer Nina!
 Hey! kimmer Vicenza!
 Not many months hence a
 Wee "guah-guah" you'll see!



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